Clarendon Press Series

EURIPIDES

HECUBA

EDITED

WITH INTRODUCTION AND NOTES

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Oxford
AT THE CLARENDON PRESS
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PUBLISHER TO THE UNIVERSITY OF OXFORD

LONDON, EDINBURGH, AND NEW YORK

PREFACE

The commentaries on the *Hecuba* of which most use has been made in preparing the notes for this edition are the following:—those of Porson (reprint of 1825 with Schaefer's notes), Hermann (1831), Dindorf (1839), Paley (1874), Pflugk (re-edited by Wecklein, 1877), Weil (1879), Prinz (1883) and the edition of the Scholia by Schwartz (1887). I also owe much to the two books on the *Herakles* by von Wilamowitz-Moellendorff (1889 and 1895). The text is in the main, though with some alterations, that of Mr. C. H. Russell's edition published by the Clarendon Press.

The views as to the nature of the 'dactylo-epitritic' and the 'logaoedic' metres, which differ from the generally accepted explanations, are those of Blass (see the preface to his text of *Bacchylides*, second edition, 1899).

In an Appendix a list is given of all the important variations between the text of this edition and the readings of the MSS.

Words which are probably interpolations are enclosed in brackets.

My thanks are due to Mr. Evelyn Abbott, Fellow of Balliol College, who has looked through the notes and made some valuable criticisms and suggestions; and to Mr. Gilbert Murray, late Professor of Greek in the University of Glasgow, who has allowed me to make free use of his (as yet unpublished) revision of the text. Some of his suggested emendations are mentioned in the notes, and in several other passages the text which had been adopted has been altered in accordance with his revision.

Lastly, I desire to express my obligations to the vigilance of the reader at the Clarendon Press.

C. B. H.

November, 1900.

INTRODUCTION

The Plot: Differences in the details of the legend between Euripides and (1) Homer, (2) later writers.

The plot combines two stories: (*a*) the sacrifice of Polyxena, the daughter of Hecuba, at the tomb of Achilles, and (*b*) the murder of Polydorus, the son of Hecuba, by Polymestor, king of Thrace, together with its sequel, Hecuba's revenge. The first of these stories was told in one of the 'Cyclic' poems, the Ἰλίου Πέρσις, as is known from the summary of it which has been preserved. The second was doubtless derived by Euripides from some other epic, though there is now no record of the legend in any poem prior to his time.

The following differences in the details of the legend, as we find it in Euripides and elsewhere, are noticeable:—

(1) In Homer (*a*) Polydorus is the son of Priam and Laothoe, not Hecuba (*Iliad* xxi. 85–91), and (*b*) Hecuba is the daughter, not of Cisseus, but of Dymas (*Iliad* xvi. 718). The reason of the first of these variations is obvious; the pathos is heightened if Hecuba, who has already been sorely tried, loses not only her daughter, but also her son, her one remaining hope. For the probable motive of the second divergence from Homer see the note on line 3. (*c*) In the *Iliad* (xx. 413) Polydorus is killed in battle by Achilles; but Homer agrees with Euripides in representing Polydorus as

being the youngest of the sons of Priam, whom his father, for that reason, would not suffer to fight (*ibid.* 408–9).

(2) In the *Hecuba* there is no trace of the love of Achilles and Polyxena, which adds a romantic element to the story in post-classical writers. No special link between them is presupposed in Euripides. From lines 95–6 it appears that Achilles demanded the sacrifice, not of Polyxena in particular, but only of one of the Trojan women, and it is the Greeks in general who determine that Polyxena is to be the victim (ll. 189–91 and 220–1). It is true that in the prologue (l. 40) Polydorus, and later (l. 390) Odysseus, say that Achilles demanded the sacrifice of Polyxena, but these statements may be regarded as merely the interpretation put upon the demand, singling out Polyxena as the one who is to suffer.

Analysis of the Play.

The scene is laid in front of the Greek encampment in the Thracian Chersonese.

Πρόλογος, ll. 1–99.

ll. 1–58. The shade of Polydorus sets forth the situation. He, being the youngest son of Priam, had been sent away from Troy with a large treasure of gold to Polymestor, king of the Thracian Chersonese, for the sake of protection. But when Troy was taken, Polymestor killed him in order to seize the treasure for himself, and cast his body into the sea. Meantime the Greeks are detained in the Chersonese while on their homeward voyage, for the shade of Achilles has appeared to them, and demanded the sacrifice of Polyxena, the sister of Polydorus. Thus Hecuba will lose both son and daughter. Polydorus is to appear in order that he may fall into his mother's hands and obtain burial, but seeing her come out from Agamemnon's tent he withdraws.

ll. 59–98. Hecuba appeals to her attendants, her fellow slaves, to support her steps. She has been terrified by

a dream portending disaster to Polydorus and to Polyxena, and also by the appearance of the shade of Achilles, demanding the sacrifice of some Trojan woman.

Πάροδος, ll. 100–154. The chorus of captive Trojan women bring tidings to Hecuba that the Greeks in conclave have resolved to grant the demand of Achilles, and to sacrifice Polyxena at his tomb; and that Odysseus is coming to drag her away.

First *ἐπεισόδιον*, ll. 155–443.

ll. 155 ff. Lamentation of Hecuba. She calls to Polyxena to come out from the tent.

ll. 178 ff. Enter Polyxena. Hecuba tells her of her impending sacrifice.

ll. 198 ff. Lamentation of Polyxena.

ll. 216 ff. Odysseus appears, and announces his errand. Hecuba reminds him that she saved his life, when he entered Troy as a spy and was detected by Helen. She taunts him with ingratitude, argues that, if any one is to be sacrificed to Achilles, it should be Helen, and makes an appeal for pity. Odysseus defends himself and the action of the Greeks in giving Achilles the honour which he demands. Hecuba, finding that her entreaties are in vain, bids Polyxena to make supplication to Odysseus.

ll. 342 ff. Polyxena disclaims any such purpose. She prefers death to slavery.

ll. 382 ff. Hecuba entreats that she may be sacrificed instead of Polyxena, or, if that cannot be, that she may die with her. Polyxena appeals to Hecuba to let her go, and takes farewell. She is led away by Odysseus, while Hecuba sinks to the ground fainting.

First *στάσιμον*, ll. 444–83. The chorus sing an ode, dwelling on the destination that awaits them. Will they be sent as slaves to Peloponnese, Phthia, Delos, Athens? They bewail their fate in exchanging Asia for Europe.

Second *ἐπεισόδιον*, ll. 484–628. Talthybius, herald of the

Greeks, comes to fetch Hecuba in order that she may perform the funeral rites for Polyxena, whose sacrifice he describes. Hecuba dispatches one of her attendants to bring water from the sea for the ablution of Polyxena.

Second *στάσιμον*, 629–56. The chorus muse on the fatal 'judgement of Paris,' leading to the rape of Helen, and being thus the source of woe to Trojans and Greeks alike.

Third *ἐπεισόδιον*, 658–904.

ll. 658 ff. The attendant sent by Hecuba has found the body of Polydorus on the seashore, and returns with bearers carrying the corpse. Hecuba thus learns the fulfilment of her dream.

ll. 726 ff. Agamemnon comes to fetch Hecuba for the burial of Polyxena, and hears from her of the murder of Polydorus by Polymestor.

ll. 786 ff. Hecuba implores Agamemnon's aid, and obtains his connivance, in taking vengeance on Polymestor.

Third *στάσιμον*, 905–51. Description of the sack of Troy at dead of night, and the carrying away of the Trojan women into captivity.

Ἔξοδος, 952–end.

ll. 952 ff. Polymestor, who with his two sons has been sent for by Hecuba on the plea that she has something of importance to tell him, is entrapped by her into entering the tent after dismissing his guards.

ll. 1024 ff. The chorus proclaim his impending doom.

ll. 1035 ff. The cries of Polymestor are heard from within. He has been blinded, and his children have been slain, by the Trojan women. Hecuba comes forth triumphant.

ll. 1056 ff. Monody of Polymestor, threatening vengeance and calling for help.

ll. 1109 ff. Enter Agamemnon, having heard Polymestor's cries. He feigns surprise at his plight, and demands to hear first Polymestor, and then Hecuba, in order that he may judge between them.

ll. 1132 ff. Polymestor argues that his murder of Polydorus was for the benefit of Thracians and Greeks, and describes the ruse by which the women blinded him and killed his children.

ll. 1187 ff. Hecuba retorts that he murdered Polydorus for his own private gain, and not to benefit the Greeks.

ll. 1240 ff. Agamemnon gives judgement against Polymestor.

ll. 1252 ff. Altercation between Hecuba and Polymestor, who prophesies her metamorphosis into a dog, her death, and that of Cassandra and Agamemnon.

ll. 1282 ff. Agamemnon gives orders that Polymestor be cast on some desert island, bids Hecuba to bury Polyxena and Polydorus, and dismisses the Trojan women to the tents to prepare for their embarcation.

The *Hecuba* falls into two portions—the sacrifice of Polyxena and the vengeance on Polymestor, between which there is no relation. The play therefore lacks 'unity of action,' the only link between the first half and the second being the character of Hecuba. Such unity as the play possesses consists in the development of that character, and the transformation of Hecuba by her wrongs into a revengeful fury. But this does not alter the fact that the two parts have no connexion with one another. Moreover the pathos of Hecuba's sorrow is marred by the closing scene of altercation between her and Polymestor. Similarly the close of the *Medea* is disfigured by a wrangle between Jason and Medea, who prophesies the manner of his death as Polymestor prophesies the death of Hecuba after her metamorphosis. But the introduction of this grotesque detail is characteristic of Euripides in this respect that he often connects his plots with some local institution or name, as here the transformation of Hecuba is connected with the Κυνὸς Σῆμα, the 'Dog's Grave,' the name of a promontory on the Thracian Chersonese (see Thucydides, viii. 104–6).

The play violates the 'unities of time and place,' and actions, for the occurrence of which a long time would be required, are comprised within a few lines. The tomb of Achilles was placed by tradition on the Trojan side of the Hellespont (see Homer, *Iliad* xxiii. 125 f., and *Odyssey* xxiv. 80–2); yet Polyxena is led away from the camp on the other side of the Hellespont, she is sacrificed at the tomb, and the report of her sacrifice is brought back to Hecuba, between line 443 and line 484. But the Greek dramatists were not careful to make the time in which the play was acted correspond with any exactness to the time which would be required for the action to take place, nor would such violations of probability be resented, they would hardly even be noticed, by any audience.

A real blemish is the rhetoric and philosophizing in the scenes between (1) Hecuba and Odysseus (218 ff.), (2) Hecuba and Agamemnon (726 ff.), (3) Hecuba, Polymestor, and Agamemnon (1109 ff.). This reflects the spirit of the contemporary 'sophists,' but harmonizes ill with the characters of the epic legend.

Against any defects may be set passages which have a charm peculiar to Euripides. Perhaps the finest, and most distinctive, of these are the description of the sacrifice of Polyxena (518–82) and the chorus on the sack of Troy (905–51). Euripides excels in pictorial description; the speeches of messengers are a special feature in his plays. He excels also in delineating women; and the noble character of Polyxena, portrayed in the narrative of Talthybius and in her own words (342–78), may be placed side by side with those e.g. of Iphigenia and Alcestis. The chorus referred to illustrates his power of bringing out the poetry of common everyday life—a power in virtue of which he is far more modern than either Aeschylus or Sophocles, and has exercised a greater influence in later times.

Date of the Play.

In the absence of external testimony as to date, there is only the uncertain criterion of internal evidence to fall back upon. (1) There are two passages, of which one (ll. 172 ff.) certainly, and the other (l. 162) probably, are parodied in the *Clouds* of Aristophanes. As the *Clouds* was first produced in 423 B.C., there is *prima facie* reason to suppose that the *Hecuba* is prior to that date. The inference, however, is not conclusive, for the *Clouds* in its existing form has been altered by subsequent revision, the date of which is not ascertainable, and it cannot be proved that the parodies in question occurred in the original play.

But (2) there is another indication that the date of the *Hecuba* is about 425 B.C. For the lines 455–65 refer to the festival of the Delia, which was restored by Athens with great magnificence in that year after the purification of Delos (see Thucydides iii. 104), and the reference would be most natural about the time of the revival. If this is so, the *Hecuba* is separated by a few years only from the *Medea* (431 B.C.) and the *Hippolytus* (428 B.C.), both of them plays which, like the *Hecuba*, turn upon the vengeance of a woman.

Representations in ancient Works of Art illustrating the Subject of the Play.

An account of these, with figures, is given in Huddilston's *Greek Tragedy in the Light of Vase Paintings.* The sacrifice of Polyxena is represented in relief on a 'Megarian Bowl,' 'probably dating from the third century B.C.,' which illustrates the description of Talthybius (ll. 523 ff.). The scene in which Polymestor, after being blinded, comes staggering out of the tent, is apparently the subject of a painting on a Lucanian vase.

Treatment of the Story in other Poets.

Ennius wrote a play *Hecuba*, a few fragments of which are preserved. Of these, one at least appears to be founded on Euripides (see the note on l. 293). The transformation of Hecuba into a dog made the subject suitable for the *Metamorphoses* of Ovid, who has treated the sacrifice of Polyxena, as well as the murder of Polydorus and the vengeance of Hecuba (*Metam.* 13. 429–575). A few lines of Ovid, which find a parallel in Euripides, are quoted in the notes (see ll. 550, 563, 569).

Two references to the story of Polydorus and Polymestor may be quoted in conclusion :—

Hunc Polydorum auri quondam cum pondere magno
Infelix Priamus furtim mandarat alendum
Threicio regi, cum iam diffideret armis
Dardaniae cingique urbem obsidione videret.
Ille, ut opes fractae Teucrum et Fortuna recessit,
Res Agamemnonias victriciaque arma secutus
Fas omne abrumpit: Polydorum obtruncat, et auro
Vi potitur. Quid non mortalia pectora cogis,
Auri sacra fames!

Virg. *Aen.* iii. 49–57.

Then, madam, stand resolved; but hope withal,
The self-same gods that armed the Queen of Troy
With opportunity of sharp revenge
Upon the Thracian tyrant in his tent,
May favour Tamora, the Queen of Goths,
When Goths were Goths and Tamora was queen,
To quit the bloody wrongs upon her foes.

Titus Andronicus, act i, sc. i, 135–41.

HECUBA

ΥΠΟΘΕΣΙΣ.

Μετὰ τὴν Ἰλίου πολιορκίαν οἱ μὲν Ἕλληνες εἰς τὴν ἀντιπέραν Τρῳάδος Χερρόνησον καθωρμίσθησαν· Ἀχιλλεὺς δὲ νυκτὸς ὁραθεὶς σφαγῆναι ἠξίου μίαν τῶν Πριάμου θυγατέρων. οἱ μὲν οὖν Ἕλληνες τιμῶντες τὸν ἥρωα Πολυξένην ἀποσπάσαντες Ἑκάβης ἐσφαγίασαν· Πολυμήστωρ δὲ ὁ τῶν Θρᾳκῶν βασιλεὺς ἕνα τῶν Πριαμιδῶν Πολύδωρον κατέσφαξεν. εἰλήφει δὲ τοῦτον παρὰ τοῦ Πριάμου ὁ Πολυμήστωρ εἰς παρακαταθήκην μετὰ χρημάτων. ἁλούσης δὲ τῆς πόλεως, κατασχεῖν αὐτοῦ βουλόμενος τὸν πλοῦτον φονεύειν ὥρμησε, καὶ φιλίας δυστυχοῦς ὠλιγώρησεν. ἐκριφέντος δὲ τοῦ σώματος εἰς τὴν θάλασσαν, τὸ κλυδώνιον πρὸς τὰς τῶν αἰχμαλωτίδων σκηνὰς αὐτὸν ἐξέβαλεν. Ἑκάβη δὲ τὸν νεκρὸν θεασαμένη ἐπέγνω· κοινωσαμένη δὲ τὴν γνώμην Ἀγαμέμνονι, Πολυμήστορα σὺν τοῖς παισὶν αὐτοῦ ὡς ἑαυτὴν μετεπέμψατο, κρύπτουσα τὸ γεγονός, ὡς θησαυροὺς ἐν Ἰλίῳ μηνύσῃ αὐτῷ· παραγενομένου δὲ τοὺς μὲν υἱοὺς κατέσφαξεν, αὐτὸν δὲ τῶν ὀφθαλμῶν ἐστέρησεν. ἐπὶ δὲ τῶν Ἑλλήνων λέγουσα τὸν κατήγορον ἐνίκησεν. ἐκρίθη γὰρ οὐκ ἄρχειν ὠμότητος, ἀλλ' ἀμύνασθαι τὸν κατάρξαντα.

Notes on the ὑπόθεσις (*argument*).

3. *νυκτός.* This is a detail to which there is no reference in the play.

ὁραθείς. Post-classical; the Attic form is *ὀφθείς*.

3–5. *μίαν τῶν Πριάμου θυγατέρων . . . . Πολυξένην.* See the Introduction, p. 6 (2).

16. *ὡς ἑαυτὴν μετεπέμψατο*, 'sent for him to come to her.' *ὡς* is used as a preposition.

19. *ἐπὶ τῶν Ἑλλήνων λέγουσα*, 'speaking in presence of the Greeks.'

HECUBA.

DRAMATIS PERSONAE.

SHADE OF POLYDORUS, *son of Priam and Hecuba.*
HECUBA, *wife of Priam, and mother of Polydorus.*
POLYXENA, *daughter of Priam and Hecuba.*
ODYSSEUS, *king of Ithaca.*
TALTHYBIUS, *herald of Agamemnon.*
AGAMEMNON, *king of Mycenae.*
POLYMESTOR, *king of the Thracian Chersonese.*
ATTENDANT *of Hecuba.*
CHORUS *of captive Trojan women.*

PROLOGUE.

(*Scene: Greek encampment on coast of* THRACIAN CHERSONESE. *The Shade of* POLYDORUS *appears above the tent of Agamemnon.*)

Πολύδωρος.

Ἥκω νεκρῶν κευθμῶνα καὶ σκότου πύλας
λιπών, ἵν᾽ Ἅιδης χωρὶς ᾤκισται θεῶν,
Πολύδωρος, Ἑκάβης παῖς γεγὼς τῆς Κισσέως,
Πριάμου τε πατρός, ὅς μ᾽, ἐπεὶ Φρυγῶν πόλιν
κίνδυνος ἔσχε δορὶ πεσεῖν Ἑλληνικῷ,
δείσας ὑπεξέπεμψε Τρωικῆς χθονὸς
Πολυμήστορος πρὸς δῶμα, Θρῃκίου ξένου,
ὃς τήνδ᾽ ἀρίστην Χερσονησίαν πλάκα
σπείρει, φίλιππον λαὸν εὐθύνων δορί.
πολὺν δὲ σὺν ἐμοὶ χρυσὸν ἐκπέμπει λάθρᾳ
πατήρ, ἵν᾽, εἴ ποτ᾽ Ἰλίου τείχη πέσοι,
τοῖς ζῶσιν εἴη παισὶ μὴ σπάνις βίου.

νεώτατος δ' ἦν Πριαμιδῶν, ὃ καί με γῆς
ὑπεξέπεμψεν· οὔτε γὰρ φέρειν ὅπλα
οὔτ' ἔγχος οἷός τ' ἦν νέῳ βραχίονι.
ἕως μὲν οὖν γῆς ὄρθ' ἔκειθ' ὁρίσματα,
πύργοι τ' ἄθραυστοι Τρωικῆς ἦσαν χθονός,
Ἕκτωρ τ' ἀδελφὸς οὑμὸς ηὐτύχει δορί,
καλῶς παρ' ἀνδρὶ Θρῃκί, πατρῴῳ ξένῳ,
τροφαῖσιν, ὥς τις πτόρθος, ηὐξόμην τάλας.
ἐπεὶ δὲ Τροία θ' Ἕκτορός τ' ἀπόλλυται
ψυχή, πατρῴα θ' ἑστία κατεσκάφη,
αὐτὸς δὲ βωμῷ πρὸς θεοδμήτῳ πίτνει,
σφαγεὶς Ἀχιλλέως παιδὸς ἐκ μιαιφόνου,
κτείνει με χρυσοῦ τὸν ταλαίπωρον χάριν
ξένος πατρῷος, καὶ κτανὼν ἐς οἶδμ' ἁλὸς
μεθῆχ', ἵν' αὐτὸς χρυσὸν ἐν δόμοις ἔχῃ.
κεῖμαι δ' ἐπ' ἀκταῖς, ἄλλοτ' ἐν πόντου σάλῳ,
πολλοῖς διαύλοις κυμάτων φορούμενος,
ἄκλαυτος, ἄταφος· νῦν δ' ὑπὲρ μητρὸς φίλης
Ἑκάβης ἀΐσσω, σῶμ' ἐρημώσας ἐμόν,
τριταῖον ἤδη φέγγος αἰωρούμενος,
ὅσονπερ ἐν γῇ τῇδε Χερσονησίᾳ
μήτηρ ἐμὴ δύστηνος ἐκ Τροίας πάρα.
πάντες δ' Ἀχαιοὶ ναῦς ἔχοντες ἥσυχοι
θάσσουσ' ἐπ' ἀκταῖς τῆσδε Θρῃκίας χθονός·
ὁ Πηλέως γὰρ παῖς, ὑπὲρ τύμβου φανείς,
κατέσχ' Ἀχιλλεὺς πᾶν στράτευμ' Ἑλληνικόν,
πρὸς οἶκον εὐθύνοντας ἐναλίαν πλάτην·

αἰτεῖ δ' ἀδελφὴν τὴν ἐμὴν Πολυξένην
τύμβῳ φίλον πρόσφαγμα καὶ γέρας λαβεῖν.
καὶ τεύξεται τοῦδ', οὐδ' ἀδώρητος φίλων
ἔσται πρὸς ἀνδρῶν· ἡ πεπρωμένη δ' ἄγει
θανεῖν ἀδελφὴν τῷδ' ἐμὴν ἐν ἤματι.
δυοῖν δὲ παίδοιν δύο νεκρὼ κατόψεται
μήτηρ, ἐμοῦ τε τῆς τε δυστήνου κόρης.
φανήσομαι γάρ, ὡς τάφου τλήμων τύχω,
δούλης ποδῶν πάροιθεν ἐν κλυδωνίῳ.
τοὺς γὰρ κάτω σθένοντας ἐξῃτησάμην
τύμβου κυρῆσαι, κἀς χέρας μητρὸς πεσεῖν.
τοὐμὸν μὲν οὖν, ὅσονπερ ἤθελον τυχεῖν,
ἔσται· γεραιᾷ δ' ἐκποδὼν χωρήσομαι
Ἑκάβῃ· περᾷ γὰρ ἥδ' ὑπὸ σκηνῆς πόδα
Ἀγαμέμνονος, φάντασμα δειμαίνουσ' ἐμόν.

(HECUBA *is seen coming out of the tent of Agamemnon, dressed as a slave and supported by Trojan women.*)

φεῦ·
ὦ μῆτερ, ἥτις ἐκ τυραννικῶν δόμων
δούλειον ἦμαρ εἶδες, ὡς πράσσεις κακῶς,
ὅσονπερ εὖ ποτ'· ἀντισηκώσας δέ σε
φθείρει θεῶν τις τῆς πάροιθ' εὐπραξίας.

(*The shade of* POLYDORUS *retires.* HECUBA *enters.*)

ἙΚΆΒΗ.

ἄγετ', ὦ παῖδες, τὴν γραῦν πρὸ δόμων,
ἄγετ', ὀρθοῦσαι τὴν ὁμόδουλον,
Τρῳάδες, ὑμῖν, πρόσθε δ' ἄνασσαν·

λάβετε, φέρετε, πέμπετ᾽, ἀείρετέ μου
γεραιᾶς χειρὸς προσλαζύμεναι·
κἀγώ, σκολιῷ σκίπωνι χερὸς
διερειδομένα, σπεύσω βραδύπουν
ἤλυσιν ἄρθρων προτιθεῖσα.
ὦ στεροπὰ Διός, ὦ σκοτία νύξ,
τί ποτ᾽ αἴρομαι ἔννυχος οὕτω
δείμασι, φάσμασιν; ὦ πότνια Χθών,
μελανοπτερύγων μᾶτερ ὀνείρων,
ἀποπέμπομαι ἔννυχον ὄψιν,
ἣν περὶ παιδὸς ἐμοῦ τοῦ σῳζομένου κατὰ Θρῄκην
ἀμφὶ Πολυξείνης τε φίλης θυγατρὸς δι᾽ ὀνείρων
φοβερὰν ἐδάην.
ὦ χθόνιοι θεοί, σώσατε παῖδ᾽ ἐμόν,
ὃς μόνος οἴκων ἄγκυρ᾽ ἀμῶν
τὴν χιονώδη Θρῄκην κατέχει,
ξείνου πατρίου φυλακαῖσιν.
ἔσται τι νέον,
ἥξει τι μέλος γοερὸν γοεραῖς.
οὔποτ᾽ ἐμὰ φρὴν ὧδ᾽ ἀλίαστος
φρίσσει, ταρβεῖ.
ποῦ ποτε θείαν Ἑλένου ψυχὰν
καὶ Κασάνδραν ἐσίδω, Τρῳάδες,
ὥς μοι κρίνωσιν ὀνείρους;
εἶδον γὰρ βαλιὰν ἔλαφον λύκου αἵμονι χαλᾷ
σφαζομέναν, ἀπ᾽ ἐμῶν γονάτων σπασθεῖσαν
ἀνάγκᾳ

†οἰκτρῶς.† καὶ τόδε δεῖμά μοι·
ἦλθ' ὑπὲρ ἄκρας τύμβου κορυφᾶς
φάντασμ' Ἀχιλέως· ᾔτει δὲ γέρας
τῶν πολυμόχθων τινὰ Τρωιάδων.
ἀπ' ἐμᾶς οὖν, ἀπ' ἐμᾶς τόδε παιδὸς
πέμψατε, δαίμονες, ἱκετεύω.

PARODUS.

(*Enter the* Chorus.)

Χορός.

Ἑκάβη, σπουδῇ πρός σ' ἐλιάσθην,
τὰς δεσποσύνους σκηνὰς προλιποῦσ',
ἵν' ἐκληρώθην καὶ προσετάχθην
δούλη, πόλεως ἀπελαυνομένη
τῆς Ἰλιάδος, λόγχης αἰχμῇ
δοριθήρατος πρὸς Ἀχαιῶν,
οὐδὲν παθέων ἀποκουφίζουσ',
ἀλλ' ἀγγελίας βάρος ἀραμένη
μέγα, σοί τε, γύναι, κῆρυξ ἀχέων.
ἐν γὰρ Ἀχαιῶν πλήρει ξυνόδῳ
λέγεται δόξαι σὴν παῖδ' Ἀχιλεῖ
σφάγιον θέσθαι· τύμβου δ' ἐπιβὰς
οἶσθ' ὅτε χρυσέοις ἐφάνη σὺν ὅπλοις,
τὰς ποντοπόρους δ' ἔσχε σχεδίας,
λαίφη προτόνοις ἐπερειδομένας,

τάδε θωΰσσων·
ποῖ δή, Δαναοί, τὸν ἐμὸν τύμβον
στέλλεσθ' ἀγέραστον ἀφέντες;
πολλῆς δ' ἔριδος συνέπαισε κλύδων,
δόξα δ' ἐχώρει δίχ' ἀν' Ἑλλήνων
στρατὸν αἰχμητήν, τοῖς μὲν διδόναι
τύμβῳ σφάγιον, τοῖς δ' οὐχὶ δοκοῦν.
ἦν δὲ τὸ μὲν σὸν σπεύδων ἀγαθὸν
τῆς μαντιπόλου Βάκχης ἀνέχων
λέκτρ' Ἀγαμέμνων·
τὼ Θησείδα δ', ὄζω Ἀθηνῶν,
δισσῶν μύθων ῥήτορες ἦσαν·
γνώμῃ δὲ μιᾷ συνεχωρείτην,
τὸν Ἀχίλλειον τύμβον στεφανοῦν
αἵματι χλωρῷ, τὰ δὲ Κασάνδρας
λέκτρ' οὐκ ἐφάτην τῆς Ἀχιλείας
πρόσθεν θήσειν ποτὲ λόγχης.
σπουδαὶ δὲ λόγων κατατεινομένων
ἦσαν ἴσαι πως, πρὶν ὁ ποικιλόφρων
κόπις, ἡδυλόγος, δημοχαριστής,
Λαερτιάδης πείθει στρατιὰν
μὴ τὸν ἄριστον Δαναῶν πάντων
δούλων σφαγίων οὕνεκ' ἀπωθεῖν,
μηδέ τιν' εἰπεῖν παρὰ Περσεφόνῃ
στάντα φθιμένων
ὡς ἀχάριστοι Δαναοὶ Δαναοῖς
τοῖς οἰχομένοις ὑπὲρ Ἑλλήνων

Τροίας πεδίων ἀπέβησαν.
ἥξει δ' Ὀδυσεὺς ὅσον οὐκ ἤδη,
πῶλον ἀφέλξων σῶν ἀπὸ μαστῶν,
ἔκ τε γεραιᾶς χερὸς ὁρμήσων.
ἀλλ' ἴθι ναούς, ἴθι πρὸς βωμούς,
ἵζ' Ἀγαμέμνονος ἱκέτις γονάτων,
κήρυσσε θεοὺς τούς τ' οὐρανίδας
τούς θ' ὑπὸ γαῖαν.
ἤ γάρ σε λιταὶ διακωλύσουσ'
ὀρφανὸν εἶναι παιδὸς μελέας,
ἢ δεῖ σ' ἐπιδεῖν τύμβου προπετῆ
φοινισσομένην αἵματι παρθένον
ἐκ χρυσοφόρου
δειρῆς νασμῷ μελαναυγεῖ.

FIRST EPEISODION.

Ἑκάβη.

οἲ 'γὼ μελέα, τί ποτ' ἀπύσω;
ποίαν ἀχώ, ποῖον ὀδυρμόν;
δειλαία δειλαίου γήρως,
δουλείας τᾶς οὐ τλατᾶς,
τᾶς οὐ φερτᾶς· ὤμοι μοι.
τίς ἀμύνει μοι; ποία γέννα,
ποία δὲ πόλις;
φροῦδος πρέσβυς, φροῦδοι παῖδες.
ποίαν, ἢ ταύταν ἢ κείναν,

στείχω; ποῖ δ' ἥσω πόδα; τίς θεῶν
ἢ δαίμων νῷν ἐπαρωγός;
ὦ κάκ' ἐνεγκοῦσαι Τρῳάδες, ὦ
κάκ' ἐνεγκοῦσαι
πήματ', ἀπωλέσατ', ὠλέσατ'· οὐκέτι μοι βίος
ἀγαστὸς ἐν φάει.
ὦ τλάμων ἄγησαί μοι
πούς, ἄγησαι τᾷ γραίᾳ
πρὸς τάνδ' αὐλάν· ὦ τέκνον, ὦ παῖ
δυστανοτάτας ματέρος, ἔξελθ',
ἔξελθ' οἴκων· ἄϊε ματέρος
αὐδάν, ὦ τέκνον, ὡς εἰδῇς
οἵαν οἵαν ἀΐω φάμαν
περὶ σᾶς ψυχᾶς.

(POLYXENA *enters from the tent*.)

ΠΟΛΥΞΕΝΗ.

ἰώ,
μᾶτερ μᾶτερ, τί βοᾷς; τί νέον
καρύξασ' οἴκων μ', ὥστ' ὄρνιν,
θάμβει τῷδ' ἐξέπταξας;

ἙΚΑΒΗ.

οἴμοι, τέκνον.

ΠΟΛΥΞΕΝΗ.

τί με δυσφημεῖς; φροίμιά μοι κακά.

Ἑκάβη.

αἰαῖ, σᾶς ψυχᾶς.

Πολυξένη.

ἐξαύδα, μὴ κρύψῃς δαρόν.
δειμαίνω, δειμαίνω, μᾶτερ,
τί ποτ' ἀναστένεις.

Ἑκάβη.

τέκνον τέκνον μελέας ματρός.

Πολυξένη.

τί τόδ' ἀγγέλλεις;

Ἑκάβη.

σφάξαι σ' Ἀργείων κοινὰ
συντείνει πρὸς τύμβον γνώμα
Πηλείᾳ γέννᾳ.

Πολυξένη.

οἴμοι, μᾶτερ, πῶς φθέγγει
ἀμέγαρτα κακῶν; μάνυσόν μοι,
μάνυσον, μᾶτερ.

Ἑκάβη.

αὐδῶ, παῖ, δυσφήμους φάμας·
ἀγγέλλουσ' Ἀργείων δόξαι
ψήφῳ τᾶς σᾶς περί μοι ψυχᾶς.

Πολυξένη.

ὦ δεινὰ παθοῦσ', ὦ παντλάμων,
ὦ δυστάνου μᾶτερ βιοτᾶς,
οἵαν οἵαν αὖ σοι λώβαν
ἐχθίσταν ἀρρήταν τ'
ὦρσέν τις δαίμων.
οὐκέτι σοι παῖς ἅδ' οὐκέτι δὴ
γήρᾳ δειλαίῳ δειλαία
συνδουλεύσω.
σκύμνον γάρ μ' ὥστ' οὐριθρέπταν
μόσχον δειλαία δειλαίαν
εἰσόψει χειρὸς ἀναρπαστὰν
σᾶς ἄπο, λαιμότομόν τ' Ἀίδᾳ
γᾶς ὑποπεμπομέναν σκότον, ἔνθα νεκρῶν μέτα
τάλαινα κείσομαι.
καὶ σοῦ μέν, μᾶτερ, δυστάνου,
κλαίω πανδύρτοις θρήνοις,
τὸν ἐμὸν δὲ βίον, λώβαν λύμαν τ',
οὐ μετακλαίομαι, ἀλλὰ θανεῖν μοι
ξυντυχία κρείσσων ἐκύρησεν.

(ODYSSEUS *is seen approaching from the camp.*)

Χορός.

καὶ μὴν Ὀδυσσεὺς ἔρχεται σπουδῇ ποδός,
Ἑκάβη, νέον τι πρὸς σὲ σημανῶν ἔπος.

(*Enter* ODYSSEUS.)

Ὀδυσσεύς.

γύναι, δοκῶ μέν σ' εἰδέναι γνώμην στρατοῦ
ψῆφόν τε τὴν κρανθεῖσαν· ἀλλ' ὅμως φράσω.
ἔδοξ' Ἀχαιοῖς παῖδα σὴν Πολυξένην
σφάξαι πρὸς ὀρθὸν χῶμ' Ἀχιλλείου τάφου.
ἡμᾶς δὲ πομποὺς καὶ κομιστῆρας κόρης
τάσσουσιν εἶναι· θύματος δ' ἐπιστάτης
ἱερεύς τ' ἐπέστη τοῦδε παῖς Ἀχιλλέως.
οἶσθ' οὖν ὃ δρᾶσον; μήτ' ἀποσπασθῇς βίᾳ
μήτ' εἰς χερῶν ἅμιλλαν ἐξέλθῃς ἐμοί·
γίγνωσκε δ' ἀλκὴν καὶ παρουσίαν κακῶν
τῶν σῶν. σοφόν τοι κἀν κακοῖς ἃ δεῖ φρονεῖν.

Ἑκάβη.

αἰαῖ· παρέστηχ', ὡς ἔοικ', ἀγὼν μέγας,
πλήρης στεναγμῶν οὐδὲ δακρύων κενός.
κἀγὼ γὰρ οὐκ ἔθνησκον οὗ μ' ἐχρῆν θανεῖν,
οὐδ' ὤλεσέν με Ζεύς, τρέφει δ', ὅπως ὁρῶ
κακῶν κάκ' ἄλλα μείζον' ἡ τάλαιν' ἐγώ.
εἰ δ' ἔστι τοῖς δούλοισι τοὺς ἐλευθέρους
μὴ λυπρὰ μηδὲ καρδίας δηκτήρια
ἐξιστορῆσαι, σοὶ μὲν εἰρῆσθαι χρεών,
ἡμᾶς δ' ἀκοῦσαι τοὺς ἐρωτῶντας τάδε.

Ὀδυσσεύς.

ἔξεστ', ἐρώτα· τοῦ χρόνου γὰρ οὐ φθονῶ.

Ἑκάβη.

οἶσθ' ἡνίκ' ἦλθες Ἰλίου κατάσκοπος,
δυσχλαινίᾳ τ' ἄμορφος, ὀμμάτων τ' ἄπο
φόνου σταλαγμοὶ σὴν κατέσταζον γένυν;

Ὀδυσσεύς.

οἶδ'· οὐ γὰρ ἄκρας καρδίας ἔψαυσέ μου.

Ἑκάβη.

ἔγνω δέ σ' Ἑλένη, καὶ μόνῃ κατεῖπ' ἐμοί;

Ὀδυσσεύς.

μεμνήμεθ' ἐς κίνδυνον ἐλθόντες μέγαν.

Ἑκάβη.

ἥψω δὲ γονάτων τῶν ἐμῶν ταπεινὸς ὤν;

Ὀδυσσεύς.

ὥστ' ἐνθανεῖν γε σοῖς πέπλοισι χεῖρ' ἐμήν.

Ἑκάβη.

τί δῆτ' ἔλεξας, δοῦλος ὢν ἐμὸς τότε;

Ὀδυσσεύς.

πολλῶν λόγων εὑρήμαθ', ὥστε μὴ θανεῖν.

Ἑκάβη.

ἔσωσα δῆτά σ', ἐξέπεμψά τε χθονός;

Ὀδυσσεύς.

ὥστ' εἰσορᾶν γε φέγγος ἡλίου τόδε.

Ἑκάβη.

οὔκουν κακύνει τοῖσδε τοῖς βουλεύμασιν,
ὃς ἐξ ἐμοῦ μὲν ἔπαθες οἷα φῂς παθεῖν,
δρᾷς δ' οὐδὲν ἡμᾶς εὖ, κακῶς δ' ὅσον δύνᾳ;
ἀχάριστον ὑμῶν σπέρμ', ὅσοι δημηγόρους
ζηλοῦτε τιμάς· μηδὲ γιγνώσκοισθέ μοι,
οἳ τοὺς φίλους βλάπτοντες οὐ φροντίζετε,
ἢν τοῖσι πολλοῖς πρὸς χάριν λέγητέ τι.
ἀτὰρ τί δὴ σόφισμα τοῦθ' ἡγούμενοι
εἰς τήνδε παῖδα ψῆφον ὥρισαν φόνου;
πότερα τὸ χρῆν σφ' ἐπήγαγ' ἀνθρωποσφαγεῖν
πρὸς τύμβον, ἔνθα βουθυτεῖν μᾶλλον πρέπει;
ἢ τοὺς κτανόντας ἀνταποκτεῖναι θέλων
εἰς τήνδ' Ἀχιλλεὺς ἐνδίκως τείνει φόνον;
ἀλλ' οὐδὲν αὐτὸν ἥδε γ' εἴργασται κακόν.
Ἑλένην νιν αἰτεῖν χρῆν τάφῳ προσφάγματα·
κείνη γὰρ ὤλεσέν νιν ἐς Τροίαν τ' ἄγει.
εἰ δ' αἰχμαλώτων χρή τιν' ἔκκριτον θανεῖν
κάλλει θ' ὑπερφέρουσαν, οὐχ ἡμῶν τόδε·
ἡ Τυνδαρὶς γὰρ εἶδος ἐκπρεπεστάτη,
ἀδικοῦσά θ' ἡμῶν οὐδὲν ἧσσον ηὑρέθη.
τῷ μὲν δικαίῳ τόνδ' ἁμιλλῶμαι λόγον·
ἃ δ' ἀντιδοῦναι δεῖ σ', ἀπαιτούσης ἐμοῦ,
ἄκουσον. ἥψω τῆς ἐμῆς, ὡς φῄς, χερὸς
καὶ τῆσδε γραίας προσπίτνων παρηίδος·
ἀνθάπτομαί σου τῶνδε τῶν αὐτῶν ἐγὼ
χάριν τ' ἀπαιτῶ τὴν τόθ', ἱκετεύω τέ σε,

μή μου τὸ τέκνον ἐκ χερῶν ἀποσπάσῃς,
μηδὲ κτάνητε· τῶν τεθνηκότων ἅλις.
[ταύτῃ γέγηθα κἀπιλήθομαι κακῶν·]
ἥδ' ἀντὶ πολλῶν ἐστί μοι παραψυχή,
πόλις, τιθήνη, βάκτρον, ἡγεμὼν ὁδοῦ.
οὐ τοὺς κρατοῦντας χρὴ κρατεῖν ἃ μὴ χρεών,
οὐδ' εὐτυχοῦντας εὖ δοκεῖν πράξειν ἀεί·
κἀγὼ γὰρ ἦν ποτ', ἀλλὰ νῦν οὐκ εἴμ' ἔτι,
τὸν πάντα δ' ὄλβον ἦμαρ ἕν μ' ἀφείλετο.
ἀλλ' ὦ φίλον γένειον, αἰδέσθητί με,
οἴκτειρον· ἐλθὼν δ' εἰς Ἀχαϊκὸν στρατὸν
παρηγόρησον, ὡς ἀποκτείνειν φθόνος
γυναῖκας, ἃς τὸ πρῶτον οὐκ ἐκτείνατε
βωμῶν ἀποσπάσαντες, ἀλλ' ᾠκτείρατε.
νόμος δ' ἐν ὑμῖν τοῖς τ' ἐλευθέροις ἴσος
καὶ τοῖσι δούλοις αἵματος κεῖται πέρι.
τὸ δ' ἀξίωμα, κἂν κακῶς λέγῃς, τὸ σὸν
πείσει· λόγος γὰρ ἔκ τ' ἀδοξούντων ἰὼν
κἀκ τῶν δοκούντων αὑτὸς οὐ ταὐτὸν σθένει.

Χορός.

οὐκ ἔστιν οὕτω στερρὸς ἀνθρώπου φύσις,
ἥτις γόων σῶν καὶ μακρῶν ὀδυρμάτων
κλύουσα θρήνους οὐκ ἂν ἐκβάλοι δάκρυ.

Ὀδυσσεύς.

Ἑκάβη, διδάσκου, μηδὲ τῷ θυμουμένῳ
τὸν εὖ λέγοντα δυσμενῆ ποιοῦ φρενί.

ἐγὼ τὸ μὲν σὸν σῶμ', ὑφ' οὗπερ ηὐτύχουν,
σῴζειν ἕτοιμός εἰμι, κοὐκ ἄλλως λέγω·
ἃ δ' εἶπον εἰς ἅπαντας, οὐκ ἀρνήσομαι,
Τροίας ἁλούσης ἀνδρὶ τῷ πρώτῳ στρατοῦ
σὴν παῖδα δοῦναι σφάγιον ἐξαιτουμένῳ.
ἐν τῷδε γὰρ κάμνουσιν αἱ πολλαὶ πόλεις,
ὅταν τις ἐσθλὸς καὶ πρόθυμος ὢν ἀνὴρ
μηδὲν φέρηται τῶν κακιόνων πλέον.
ἡμῖν δ' Ἀχιλλεὺς ἄξιος τιμῆς, γύναι,
θανὼν ὑπὲρ γῆς Ἑλλάδος κάλλιστ' ἀνήρ.
οὔκουν τόδ' αἰσχρόν, εἰ βλέποντι μὲν φίλῳ
χρώμεσθ', ἐπεὶ δ' ὄλωλε, μὴ χρώμεσθ' ἔτι;
εἶεν· τί δῆτ' ἐρεῖ τις, ἤν τις αὖ φανῇ
στρατοῦ τ' ἄθροισις πολεμίων τ' ἀγωνία;
πότερα μαχούμεθ', ἢ φιλοψυχήσομεν,
τὸν κατθανόνθ' ὁρῶντες οὐ τιμώμενον;
καὶ μὴν ἔμοιγε ζῶντι μέν, καθ' ἡμέραν,
κεἰ σμίκρ' ἔχοιμι, πάντ' ἂν ἀρκούντως ἔχοι·
τύμβον δὲ βουλοίμην ἂν ἀξιούμενον
τὸν ἐμὸν ὁρᾶσθαι· διὰ μακροῦ γὰρ ἡ χάρις.
εἰ δ' οἰκτρὰ πάσχειν φῄς, τάδ' ἀντάκουέ μου.
εἰσὶν παρ' ἡμῖν οὐδὲν ἧσσον ἄθλιαι
γραῖαι γυναῖκες ἠδὲ πρεσβῦται σέθεν,
νύμφαι τ' ἀρίστων νυμφίων τητώμεναι,
ὧν ἥδε κεύθει σώματ' Ἰδαία κόνις.
τόλμα τάδ'· ἡμεῖς δ', εἰ κακῶς νομίζομεν
τιμᾶν τὸν ἐσθλόν, ἀμαθίαν ὀφλήσομεν·

οἱ βάρβαροι δὲ μήτε τοὺς φίλους φίλους
ἡγεῖσθε μήτε τοὺς καλῶς τεθνηκότας
θαυμάζεθ', ὡς ἂν ἡ μὲν Ἑλλὰς εὐτυχῇ,
ὑμεῖς δ' ἔχηθ' ὅμοια τοῖς βουλεύμασιν.

Χορός.

αἰαῖ· τὸ δοῦλον ὡς κακὸν πέφυκ' ἀεί,
τολμᾷ θ' ἃ μὴ χρή, τῇ βίᾳ νικώμενον.

Ἑκάβη.

ὦ θύγατερ, οὑμοὶ μὲν λόγοι πρὸς αἰθέρα
φροῦδοι μάτην ῥιφθέντες ἀμφὶ σοῦ φόνου·
σὺ δ' εἴ τι μείζω δύναμιν ἢ μήτηρ ἔχεις,
σπούδαζε, πάσας ὥστ' ἀηδόνος στόμα
φθογγὰς ἱεῖσα, μὴ στερηθῆναι βίου.
πρόσπιπτε δ' οἰκτρῶς τοῦδ' Ὀδυσσέως γόνυ,
καὶ πεῖθ'· ἔχεις δὲ πρόφασιν· ἔστι γὰρ τέκνα
καὶ τῷδε, τὴν σὴν ὥστ' ἐποικτεῖραι τύχην.

Πολυξένη.

ὁρῶ σ', Ὀδυσσεῦ, δεξιὰν ὑφ' εἵματος
κρύπτοντα χεῖρα, καὶ πρόσωπον ἔμπαλιν
στρέφοντα, μή σου προσθίγω γενειάδος.
θάρσει· πέφευγας τὸν ἐμὸν ἱκέσιον Δία·
ὡς ἕψομαί γε, τοῦ τ' ἀναγκαίου χάριν
θανεῖν τε χρῄζουσ'· εἰ δὲ μὴ βουλήσομαι,
κακὴ φανοῦμαι καὶ φιλόψυχος γυνή.

τί γάρ με δεῖ ζῆν; ᾗ πατὴρ μὲν ἦν ἄναξ
Φρυγῶν ἁπάντων· τοῦτό μοι πρῶτον βίου·
ἔπειτ᾽ ἐθρέφθην ἐλπίδων καλῶν ὕπο
βασιλεῦσι νύμφη, ζῆλον οὐ σμικρὸν γάμων
ἔχουσ᾽, ὅτου δῶμ᾽ ἑστίαν τ᾽ ἀφίξομαι·
δέσποινα δ᾽ ἡ δύστηνος Ἰδαίαισιν ἦν
γυναιξί, παρθένοις ἀπόβλεπτος μέτα,
ἴση θεοῖσι, πλὴν τὸ κατθανεῖν μόνον·
νῦν δ᾽ εἰμὶ δούλη. πρῶτα μέν με τοὔνομα
θανεῖν ἐρᾶν τίθησιν, οὐκ εἰωθὸς ὄν·
ἔπειτ᾽ ἴσως ἂν δεσποτῶν ὠμῶν φρένας
τύχοιμ᾽ ἄν, ὅστις ἀργύρου μ᾽ ὠνήσεται,
τὴν Ἕκτορός τε χἀτέρων πολλῶν κάσιν,
προσθεὶς δ᾽ ἀνάγκην σιτοποιὸν ἐν δόμοις,
σαίρειν τε δῶμα κερκίσιν τ᾽ ἐφεστάναι
λυπρὰν ἄγουσαν ἡμέραν μ᾽ ἀναγκάσει·
λέχη δὲ τἀμὰ δοῦλος ὠνητός ποθεν
χρανεῖ, τυράννων πρόσθεν ἠξιωμένα.
οὐ δῆτ᾽· ἀφίημ᾽ ὀμμάτων ἐλεύθερον
φέγγος τόδ᾽, Ἅιδῃ προστιθεῖσ᾽ ἐμὸν δέμας.
ἄγ᾽ οὖν μ᾽, Ὀδυσσεῦ, καὶ διέργασαί μ᾽ ἄγων·
οὔτ᾽ ἐλπίδος γὰρ οὔτε του δόξης ὁρῶ
θάρσος παρ᾽ ἡμῖν ὥς ποτ᾽ εὖ πρᾶξαί με χρή.
μῆτερ, σὺ δ᾽ ἡμῖν μηδὲν ἐμποδὼν γένῃ,
λέγουσα μηδὲ δρῶσα· συμβούλου δέ μοι
θανεῖν πρὶν αἰσχρῶν μὴ κατ᾽ ἀξίαν τυχεῖν.
ὅστις γὰρ οὐκ εἴωθε γεύεσθαι κακῶν,

φέρει μέν, ἀλγεῖ δ' αὐχέν' ἐντιθεὶς ζυγῷ·
θανὼν δ' ἂν εἴη μᾶλλον εὐτυχέστερος
ἢ ζῶν· τὸ γὰρ ζῆν μὴ καλῶς μέγας πόνος.

Χορός.

δεινὸς χαρακτὴρ κἀπίσημος ἐν βροτοῖς
ἐσθλῶν γενέσθαι, κἀπὶ μεῖζον ἔρχεται
τῆς εὐγενείας ὄνομα τοῖσιν ἀξίοις.

Ἑκάβη.

καλῶς μὲν εἶπας, θύγατερ· ἀλλὰ τῷ καλῷ
λύπη πρόσεστιν. εἰ δὲ δεῖ τῷ Πηλέως
χάριν γενέσθαι παιδὶ καὶ ψόγον φυγεῖν
ὑμᾶς, Ὀδυσσεῦ, τήνδε μὲν μὴ κτείνετε,
ἡμᾶς δ' ἄγοντες πρὸς πυρὰν Ἀχιλλέως
κεντεῖτε, μὴ φείδεσθ'· ἐγὼ "τεκον Πάριν,
ὃς παῖδα Θέτιδος ὤλεσεν τόξοις βαλών.

Ὀδυσσεύς.

οὐ σ', ὦ γεραιά, κατθανεῖν Ἀχιλλέως
φάντασμ' Ἀχαιούς, ἀλλὰ τήνδ', ᾐτήσατο.

Ἑκάβη.

ὑμεῖς δέ μ' ἀλλὰ θυγατρὶ συμφονεύσατε,
καὶ δὶς τόσον πῶμ' αἵματος γενήσεται
γαίᾳ νεκρῷ τε τῷ τάδ' ἐξαιτουμένῳ.

Ὀδυσσεύς.

ἅλις κόρης σῆς θάνατος, οὐ προσοιστέος
ἄλλος πρὸς ἄλλῳ· μηδὲ τόνδ' ὠφείλομεν.

Ἑκάβη.

πολλή γ' ἀνάγκη θυγατρὶ συνθανεῖν ἐμέ.

Ὀδυσσεύς.

πῶς; οὐ γὰρ οἶδα δεσπότας κεκτημένος.

Ἑκάβη.

ὁποῖα κισσὸς δρυὸς ὅπως τῆσδ' ἕξομαι.

Ὀδυσσεύς.

οὔκ, ἤν γε πείθῃ τοῖσι σοῦ σοφωτέροις.

Ἑκάβη.

ὡς τῆσδ' ἑκοῦσα παιδὸς οὐ μεθήσομαι.

Ὀδυσσεύς.

ἀλλ' οὐδ' ἐγὼ μὴν τήνδ' ἄπειμ' αὐτοῦ λιπών.

Πολυξένη.

μῆτερ, πιθοῦ μοι· καὶ σύ, παῖ Λαερτίου,
χάλα τοκεῦσιν εἰκότως θυμουμένοις,
σύ τ', ὦ τάλαινα, τοῖς κρατοῦσι μὴ μάχου.
βούλει πεσεῖν πρὸς οὖδας ἑλκῶσαί τε σὸν
γέροντα χρῶτα πρὸς βίαν ὠθουμένη,
ἀσχημονῆσαί τ' ἐκ νέου βραχίονος
σπασθεῖσ'; ἃ πείσει· μὴ σύ γ'· οὐ γὰρ ἄξιον.
ἀλλ' ὦ φίλη μοι μῆτερ, ἡδίστην χέρα
δὸς καὶ παρειὰν προσβαλεῖν παρηΐδι·
ὡς οὔποτ' αὖθις, ἀλλὰ νῦν πανύστατον,
ἀκτῖνα κύκλον θ' ἡλίου προσόψομαι.

τέλος δέχει δὴ τῶν ἐμῶν προσφθεγμάτων,
ὦ μῆτερ, ὦ τεκοῦσ᾽· ἄπειμι δὴ κάτω.

Ἑκάβη.

ὦ θύγατερ, ἡμεῖς δ᾽ ἐν φάει δουλεύσομεν.

Πολυξένη.

ἄνυμφος ἀνυμέναιος, ὧν μ᾽ ἐχρῆν τυχεῖν.

Ἑκάβη.

οἰκτρὰ σύ, τέκνον, ἀθλία δ᾽ ἐγὼ γυνή.

Πολυξένη.

ἐκεῖ δ᾽ ἐν Ἅιδου κείσομαι χωρὶς σέθεν.

Ἑκάβη.

οἴμοι· τί δράσω; ποῖ τελευτήσω βίον;

Πολυξένη.

δούλη θανοῦμαι, πατρὸς οὖσ᾽ ἐλευθέρου.

Ἑκάβη.

ἡμεῖς δὲ πεντήκοντά γ᾽ ἄμμοροι τέκνων.

Πολυξένη.

τί σοι πρὸς Ἕκτορ᾽ ἢ γέροντ᾽ εἴπω πόσιν;

Ἑκάβη.

ἄγγελλε πασῶν ἀθλιωτάτην ἐμέ.

Πολυξένη.

ὦ στέρνα, μαστοί θ᾽, οἵ μ᾽ ἐθρέψαθ᾽ ἡδέως.

Ἑκάβη.

ὦ τῆς ἀώρου θύγατερ ἀθλίας τύχης.

Πολυξένη.

χαῖρ', ὦ τεκοῦσα, χαῖρε Κασάνδρα τ' ἐμοί,

Ἑκάβη.

χαίρουσιν ἄλλοι, μητρὶ δ' οὐκ ἔστιν τόδε.

Πολυξένη.

ὅ τ' ἐν φιλίπποις Θρῃξὶ Πολύδωρος κάσις.

Ἑκάβη.

εἰ ζῇ γ'· ἀπιστῶ δ'· ὧδε πάντα δυστυχῶ.

Πολυξένη.

ζῇ, καὶ θανούσης ὄμμα συγκλῄσει τὸ σόν.

Ἑκάβη.

τέθνηκ' ἔγωγε, πρὶν θανεῖν, κακῶν ὕπο.

Πολυξένη.

κόμιζ', Ὀδυσσεῦ, μ' ἀμφιθεὶς κάρα πέπλοις·
ὡς πρὶν σφαγῆναί γ' ἐκτέτηκα καρδίαν
θρήνοισι μητρός, τήνδε τ' ἐκτήκω γόοις.
ὦ φῶς· προσειπεῖν γὰρ σὸν ὄνομ' ἔξεστί μοι,
μέτεστι δ' οὐδὲν πλὴν ὅσον χρόνον ξίφους
βαίνω μεταξὺ καὶ πυρᾶς Ἀχιλλέως.

Ἑκάβη.

οἲ 'γώ, προλείπω· λύεται δέ μου μέλη.
ὦ θύγατερ, ἅψαι μητρός, ἔκτεινον χέρα,

δός· μὴ λίπῃς μ' ἄπαιδ'. ἀπωλόμην, φίλαι.
[ὦς τὴν Λάκαιναν σύγγονον Διοσκόροιν
Ἑλένην ἴδοιμι· διὰ καλῶν γὰρ ὀμμάτων
αἴσχιστα Τροίαν εἷλε τὴν εὐδαίμονα.]

(POLYXENA *is led away by* ODYSSEUS, *and* HECUBA *sinks fainting upon the ground.*)

FIRST STASIMON.

Χορός.

Strophe I.

αὔρα, ποντιὰς αὔρα,
ἅτε ποντοπόρους κομίζεις
θοὰς ἀκάτους ἐπ' οἶδμα λίμνας,
ποῖ με τὰν μελέαν πορεύσεις;
τῷ δουλόσυνος πρὸς οἶκον
κτηθεῖσ' ἀφίξομαι;
ἢ Δωρίδος ὅρμον αἴας,
ἢ Φθιάδος, ἔνθα τὸν
καλλίστων ὑδάτων πατέρα
φασὶν Ἀπιδανὸν πεδία λιπαίνειν;

Antistrophe I.

ἢ νάσων, ἁλιήρει
κώπᾳ πεμπομέναν τάλαιναν,
οἰκτρὰν βιοτὰν ἔχουσαν οἴκοις,
ἔνθα πρωτόγονός τε φοῖνιξ
δάφνα θ' ἱεροὺς ἀνέσχε

πτόρθους Λατοῖ φίλᾳ,
ὠδῖνος ἄγαλμα Δίας;
σὺν Δηλιάσιν τε κού-
ραισιν Ἀρτέμιδός τε θεᾶς
χρυσέαν ἄμπυκα τόξα τ' εὐλογήσω;

Strophe II.

ἢ Παλλάδος ἐν πόλει
τᾶς καλλιδίφρου θεᾶς
ναίουσ', ἐν κροκέῳ πέπλῳ
ζεύξομαι ἆρα πώλους, ἐν
δαιδαλέαισι ποικίλλουσ'
ἀνθοκρόκοισι πήναις,
ἢ Τιτάνων γενεάν,
τὰν Ζεὺς ἀμφιπύρῳ
κοιμίζει φλογμῷ Κρονίδας;

Antistrophe II.

ὤμοι τεκέων ἐμῶν,
ὤμοι πατέρων χθονός θ',
ἃ καπνῷ κατερείπεται
τυφομένα, δορίκτητος
Ἀργείων· ἐγὼ δ' ἐν ξεί-
νᾳ χθονὶ δὴ κέκλημαι
δούλα, λιποῦσ' Ἀσίαν,
Εὐρώπας θεράπναν
ἀλλάξασ', Ἅιδα θαλάμους.

SECOND EPEISODION.

(*Enter* TALTHYBIUS *from the camp.* HECUBA *is lying upon the ground.*)

Ταλθύβιος.

πού τὴν ἄνασσαν δή ποτ' οὖσαν Ἰλίου
Ἑκάβην ἂν ἐξεύροιμι, Τρῳάδες κόραι;

Χορός.

αὕτη πέλας σου, νῶτ' ἔχουσ' ἐπὶ χθονί,
Ταλθύβιε, κεῖται, συγκεκλῃμένη πέπλοις.

Ταλθύβιος.

ὦ Ζεῦ, τί λέξω; πότερά σ' ἀνθρώπους ὁρᾶν;
ἢ δόξαν ἄλλως τήνδε κεκτῆσθαι μάτην
ψευδῆ, δοκοῦντας δαιμόνων εἶναι γένος,
τύχην δὲ πάντα τἀν βροτοῖς ἐπισκοπεῖν;
οὐχ ἥδ' ἄνασσα τῶν πολυχρύσων Φρυγῶν,
οὐχ ἥδε Πριάμου τοῦ μέγ' ὀλβίου δάμαρ;
καὶ νῦν πόλις μὲν πᾶσ' ἀνέστηκεν δορί,
αὐτὴ δὲ δούλη, γραῦς, ἄπαις, ἐπὶ χθονὶ
κεῖται, κόνει φύρουσα δύστηνον κάρα.
φεῦ φεῦ· γέρων μέν εἰμ', ὅμως δέ μοι θανεῖν
εἴη, πρὶν αἰσχρᾷ περιπεσεῖν τύχῃ τινί.
ἀνίστασ', ὦ δύστηνε, καὶ μετάρσιον
πλευρὰν ἔπαιρε καὶ τὸ πάλλευκον κάρα.

Ἑκάβη.

ἔα· τίς οὗτος σῶμα τοὐμὸν οὐκ ἐᾷς
κεῖσθαι; τί κινεῖς μ', ὅστις εἶ, λυπουμένην;

Ταλθύβιος.

Ταλθύβιος ἥκω, Δαναϊδῶν ὑπηρέτης,
Ἀγαμέμνονος πέμψαντος, ὦ γύναι, μέτα.

Ἑκάβη.

ὦ φίλτατ᾽, ἆρα κἄμ᾽ ἐπισφάξαι τάφῳ
δοκοῦν Ἀχαιοῖς ἦλθες; ὡς φίλ᾽ ἂν λέγοις.
σπεύδωμεν, ἐγκονῶμεν· ἡγοῦ μοι, γέρον.
(*Raising herself.*)

Ταλθύβιος.

σὴν παῖδα κατθανοῦσαν ὡς θάψῃς, γύναι,
ἥκω μεταστείχων σε· πέμπουσιν δέ με
δισσοί τ᾽ Ἀτρεῖδαι καὶ λεὼς Ἀχαϊκός.

Ἑκάβη.

οἴμοι, τί λέξεις; οὐκ ἄρ᾽ ὡς θανουμένους
μετῆλθες ἡμᾶς, ἀλλὰ σημανῶν κακά;
ὄλωλας, ὦ παῖ, μητρὸς ἁρπασθεῖσ᾽ ἄπο·
ἡμεῖς δ᾽ ἄτεκνοι τοὐπὶ σ᾽· ὦ τάλαιν᾽ ἐγώ.
πῶς καί νιν ἐξεπράξατ᾽; ἆρ᾽ αἰδούμενοι;
ἢ πρὸς τὸ δεινὸν ἤλθεθ᾽, ὡς ἐχθράν, γέρον,
κτείνοντες; εἰπέ, καίπερ οὐ λέξων φίλα.

Ταλθύβιος.

διπλᾶ με χρῄζεις δάκρυα κερδᾶναι, γύναι,
σῆς παιδὸς οἴκτῳ· νῦν τε γὰρ λέγων κακὰ
τέγξω τόδ᾽ ὄμμα, πρὸς τάφῳ θ᾽, ὅτ᾽ ὤλλυτο.
παρῆν μὲν ὄχλος πᾶς Ἀχαϊκοῦ στρατοῦ
πλήρης πρὸ τύμβου σῆς κόρης ἐπὶ σφαγάς·

λαβὼν δ' Ἀχιλλέως παῖς Πολυξένην χερὸς
ἔστησ' ἐπ' ἄκρου χώματος, πέλας δ' ἐγώ·
λεκτοί τ' Ἀχαιῶν ἔκκριτοι νεανίαι,
σκίρτημα μόσχου σῆς καθέξοντες χεροῖν,
ἕσποντο. πλῆρες δ' ἐν χεροῖν λαβὼν δέπας
πάγχρυσον αἴρει χειρὶ παῖς Ἀχιλλέως,
χοὰς θανόντι πατρί· σημαίνει δέ μοι
σιγὴν Ἀχαιῶν παντὶ κηρῦξαι στρατῷ.
κἀγὼ καταστὰς εἶπον ἐν μέσοις τάδε·
σιγᾶτ', Ἀχαιοί, σῖγα πᾶς ἔστω λεώς,
σίγα, σιώπα· νήνεμον δ' ἔστησ' ὄχλον.
ὁ δ' εἶπεν· ὦ παῖ Πηλέως, πατὴρ δ' ἐμός,
δέξαι χοάς μου τάσδε κηλητηρίους,
νεκρῶν ἀγωγούς· ἐλθὲ δ' ὡς πίῃς μέλαν
κόρης ἀκραιφνὲς αἷμ', ὅ σοι δωρούμεθα
στρατός τε κἀγώ· πρευμενὴς δ' ἡμῖν γενοῦ,
λῦσαί τε πρύμνας καὶ χαλινωτήρια
νεῶν δὸς ἡμῖν, πρευμενοῦς τ' ἀπ' Ἰλίου
νόστου τυχόντας πάντας εἰς πάτραν μολεῖν.
τοσαῦτ' ἔλεξε, πᾶς δ' ἐπηύξατο στρατός.
εἶτ' ἀμφίχρυσον φάσγανον κώπης λαβὼν
ἐξεῖλκε κολεοῦ, λογάσι δ' Ἀργείων στρατοῦ
νεανίαις ἔνευσε παρθένον λαβεῖν.
ἡ δ', ὡς ἐφράσθη, τόνδ' ἐσήμηνεν λόγον·
ὦ τὴν ἐμὴν πέρσαντες Ἀργεῖοι πόλιν,
ἑκοῦσα θνήσκω· μή τις ἅψηται χροὸς
τοὐμοῦ· παρέξω γὰρ δέρην εὐκαρδίως.

ἐλευθέραν δέ μ', ὡς ἐλευθέρα θάνω,
πρὸς θεῶν μεθέντες κτείνατ'· ἐν νεκροῖσι γὰρ
δούλη κεκλῆσθαι βασιλὶς οὖσ' αἰσχύνομαι.
λαοὶ δ' ἐπερρόθησαν, Ἀγαμέμνων τ' ἄναξ
εἶπεν μεθεῖναι παρθένον νεανίαις.
[οἱ δ', ὡς τάχιστ' ἤκουσαν ὑστάτην ὄπα,
μεθῆκαν, οὗπερ καὶ μέγιστον ἦν κράτος.]
κἀπεὶ τόδ' εἰσήκουσε δεσποτῶν ἔπος,
λαβοῦσα πέπλους ἐξ ἄκρας ἐπωμίδος
ἔρρηξε λαγόνος ἐς μέσον παρ' ὀμφαλόν,
μαστούς τ' ἔδειξε στέρνα θ', ὡς ἀγάλματος,
κάλλιστα, καὶ καθεῖσα πρὸς γαῖαν γόνυ
ἔλεξε πάντων τλημονέστατον λόγον·
ἰδοὺ τόδ', εἰ μὲν στέρνον, ὦ νεανία,
παίειν προθυμεῖ, παῖσον, εἰ δ' ὑπ' αὐχένα
χρῄζεις, πάρεστι λαιμὸς εὐτρεπὴς ὅδε.
ὁ δ', οὐ θέλων τε καὶ θέλων οἴκτῳ κόρης,
τέμνει σιδήρῳ πνεύματος διαρροάς·
κρουνοὶ δ' ἐχώρουν. ἡ δὲ καὶ θνήσκουσ' ὅμως
πολλὴν πρόνοιαν εἶχεν εὐσχήμως πεσεῖν,
κρύπτουσ' ἃ κρύπτειν ὄμματ' ἀρσένων χρεών.
ἐπεὶ δ' ἀφῆκε πνεῦμα θανασίμῳ σφαγῇ,
οὐδεὶς τὸν αὐτὸν εἶχεν Ἀργείων πόνον·
ἀλλ' οἱ μὲν αὐτῶν τὴν θανοῦσαν ἐκ χερῶν
φύλλοις ἔβαλλον, οἱ δὲ πληροῦσιν πυράν,
κορμοὺς φέροντες πευκίνους, ὁ δ' οὐ φέρων
πρὸς τοῦ φέροντος τοιάδ' ἤκουεν κακά·

ἕστηκας, ὦ κάκιστε, τῇ νεάνιδι
οὐ πέπλον οὐδὲ κόσμον ἐν χεροῖν ἔχων;
οὐκ εἶ τι δώσων τῇ περίσσ' εὐκαρδίῳ
ψυχήν τ' ἀρίστῃ; τοιάδ' ἀμφὶ σῆς λέγω
παιδὸς θανούσης· εὐτεκνωτάτην δὲ σὲ
πασῶν γυναικῶν δυστυχεστάτην θ' ὁρῶ.

Χορός.

δεινόν τι πῆμα Πριαμίδαις ἐπέζεσε
πόλει τε τῆμῇ θεῶν ἀνάγκαισιν τόδε.

Ἑκάβη.

ὦ θύγατερ, οὐκ οἶδ' εἰς ὅ τι βλέψω κακῶν,
πολλῶν παρόντων· ἢν γὰρ ἅψωμαί τινος,
τόδ' οὐκ ἐᾷ με, παρακαλεῖ δ' ἐκεῖθεν αὖ
λύπη τις ἄλλη, διάδοχος κακῶν κακοῖς.
καὶ νῦν τὸ μὲν σὸν ὥστε μὴ στένειν πάθος
οὐκ ἂν δυναίμην ἐξαλείψασθαι φρενός·
τὸ δ' αὖ λίαν παρεῖλες, ἀγγελθεῖσά μοι
γενναῖος. οὔκουν δεινόν, εἰ γῆ μὲν κακή,
τυχοῦσα καιροῦ θεόθεν, εὖ στάχυν φέρει,
χρηστὴ δ', ἁμαρτοῦσ' ὧν χρεὼν αὐτὴν τυχεῖν,
κακὸν δίδωσι καρπόν, ἄνθρωποι δ' ἀεί,
ὁ μὲν πονηρὸς οὐδὲν ἄλλο πλὴν κακός,
ὁ δ' ἐσθλὸς ἐσθλός, οὐδὲ συμφορᾶς ὕπο
φύσιν διέφθειρ', ἀλλὰ χρηστός ἐστ' ἀεί;
ἆρ' οἱ τεκόντες διαφέρουσιν, ἢ τροφαί;

ἔχει γε μέντοι καὶ τὸ θρεφθῆναι καλῶς
δίδαξιν ἐσθλοῦ· τοῦτο δ' ἤν τις εὖ μάθῃ,
οἶδεν τό γ' αἰσχρόν, κανόνι τοῦ καλοῦ μαθών.
καὶ ταῦτα μὲν δὴ νοῦς ἐτόξευσεν μάτην·
σὺ δ' ἐλθὲ καὶ σήμηνον Ἀργείοις τάδε,
μὴ θιγγάνειν μοι μηδέν', ἀλλ' εἴργειν ὄχλον
τῆς παιδός. ἔν τοι μυρίῳ στρατεύματι
ἀκόλαστος ὄχλος ναυτική τ' ἀναρχία
κρείσσων πυρός, κακὸς δ' ὁ μή τι δρῶν κακόν.

(*Exit* TALTHYBIUS.)

σὺ δ' αὖ λαβοῦσα τεῦχος, ἀρχαία λάτρι,
βάψασ' ἔνεγκε δεῦρο ποντίας ἁλός,
ὡς παῖδα λουτροῖς τοῖς πανυστάτοις ἐμήν,
νύμφην τ' ἄνυμφον παρθένον τ' ἀπάρθενον,
λούσω προθῶμαί θ'· ὡς μὲν ἀξία, πόθεν;
οὐκ ἂν δυναίμην· ὡς δ' ἔχω· τί γὰρ πάθω;
κόσμον τ' ἀγείρασ' αἰχμαλωτίδων πάρα,
αἵ μοι πάρεδροι τῶνδ' ἔσω σκηνωμάτων
ναίουσιν, εἴ τις τοὺς νεωστὶ δεσπότας
λαθοῦσ' ἔχει τι κλέμμα τῶν αὑτῆς δόμων.

(*Exit* ATTENDANT.)

ὦ σχήματ' οἴκων, ὦ ποτ' εὐτυχεῖς δόμοι,
ὦ πλεῖστ' ἔχων κάλλιστα κεὐτεκνώτατε
Πρίαμε, γεραιά θ' ἥδ' ἐγὼ μήτηρ τέκνων,
ὡς ἐς τὸ μηδὲν ἥκομεν, φρονήματος
τοῦ πρὶν στερέντες. εἶτα δῆτ' ὀγκούμεθα,

ὁ μέν τις ἡμῶν πλουσίοις ἐν δώμασιν,
ὁ δ' ἐν πολίταις τίμιος κεκλημένος.
τὰ δ' οὐδέν· ἄλλως φροντίδων βουλεύματα,
γλώσσης τε κόμποι. κεῖνος ὀλβιώτατος,
ὅτῳ κατ' ἦμαρ τυγχάνει μηδὲν κακόν.

(HECUBA *enters the tent.*)

SECOND STASIMON.

Χορός.

Strophe.

ἐμοὶ χρῆν συμφοράν,
ἐμοὶ χρῆν πημονὰν γενέσθαι,
Ἰδαίαν ὅτε πρῶτον ὕλαν
Ἀλέξανδρος εἰλατίναν
ἐτάμεθ', ἅλιον ἐπ' οἶδμα ναυστολήσων
Ἑλένας ἐπὶ λέκτρα, τὰν
καλλίσταν ὁ χρυσοφαὴς
Ἅλιος αὐγάζει.

Antistrophe.

πόνοι γὰρ καὶ πόνων
ἀνάγκαι κρείσσονες κυκλοῦνται.
κοινὸν δ' ἐξ ἰδίας ἀνοίας
κακὸν τᾷ Σιμουντίδι γᾷ
ὀλέθριον ἔμολε, συμφορά τ' ἀπ' ἄλλων.
ἐκρίθη δ' ἔρις, ἃν ἐν Ἴ-
δᾳ κρίνει τρισσὰς μακάρων
παῖδας ἀνὴρ βούτας,

Epodus.

ἐπὶ δορὶ καὶ φόνῳ καὶ ἐμῶν μελάθρων λώβᾳ·
στένει δὲ καί τις ἀμφὶ τὸν εὔροον Εὐρώταν
Λάκαινα πολυδάκρυτος ἐν δόμοις κόρα,
πολιόν τ' ἐπὶ κρᾶτα μάτηρ
τέκνων θανόντων
τίθεται χέρα δρύπτεταί τε παρειάν,
δίαιμον ὄνυχα τιθεμένα σπαραγμοῖς.

THIRD EPEISODION.

(*Re-enter* ATTENDANT *from the sea-shore, with others bearing the body of* POLYDORUS *veiled.*)

Θεράπαινα.

γυναῖκες, Ἑκάβη ποῦ ποθ' ἡ παναθλία,
ἡ πάντα νικῶσ' ἄνδρα καὶ θῆλυν σπορὰν
κακοῖσιν; οὐδεὶς στέφανον ἀνθαιρήσεται.

Χορός.

τί δ', ὦ τάλαινα σῆς κακογλώσσου βοῆς;
ὡς οὔποθ' εὕδει λυπρά σου κηρύγματα.

Θεράπαινα.

Ἑκάβῃ φέρω τόδ' ἄλγος· ἐν κακοῖσι δὲ
οὐ ῥᾴδιον βροτοῖσιν εὐφημεῖν στόμα.

Χορός.

καὶ μὴν περῶσα τυγχάνει δόμων ὕπο
ἥδ', ἐς δὲ καιρὸν σοῖσι φαίνεται λόγοις.

(*Re-enter* HECUBA.)

Θεράπαινα.

ὦ παντάλαινα, κἄτι μᾶλλον ἢ λέγω,
δέσποιν᾽, ὄλωλας, κοὐκέτ᾽ εἶ βλέπουσα φῶς,
ἄπαις, ἄνανδρος, ἄπολις, ἐξεφθαρμένη.

Ἑκάβη.

οὐ καινὸν εἶπας, εἰδόσιν δ᾽ ὠνείδισας.
ἀτὰρ τί νεκρὸν τόνδε μοι Πολυξένης
ἥκεις κομίζουσ᾽, ἧς ἀπηγγέλθη τάφος
πάντων Ἀχαιῶν διὰ χερὸς σπουδὴν ἔχειν;

Θεράπαινα.

ἥδ᾽ οὐδὲν οἶδεν, ἀλλά μοι Πολυξένην
θρηνεῖ, νέων δὲ πημάτων οὐχ ἅπτεται.

Ἑκάβη.

οἲ 'γὼ τάλαινα· μῶν τὸ βακχεῖον κάρα
τῆς θεσπιῳδοῦ δεῦρο Κασάνδρας φέρεις;

Θεράπαινα.

ζῶσαν λέλακας, τὸν θανόντα δ᾽ οὐ στένεις
τόνδ᾽· ἀλλ᾽ ἄθρησον σῶμα γυμνωθὲν νεκροῦ,
εἴ σοι φανεῖται θαῦμα καὶ παρ᾽ ἐλπίδας.

(*Unveils the body.*)

Ἑκάβη.

οἴμοι, βλέπω δὴ παῖδ᾽ ἐμὸν τεθνηκότα,
Πολύδωρον, ὅν μοι Θρῄξ ἔσωζ᾽ οἴκοις ἀνήρ.
ἀπωλόμην δύστηνος, οὐκέτ᾽ εἰμὶ δή.

ὦ τέκνον τέκνον,
αἰαῖ, κατάρχομαι νόμον
βακχεῖον, ἐξ ἀλάστορος
ἀρτιμαθὴς κακῶν.

Θεράπαινα.

ἔγνως γὰρ ἄτην παιδός, ὦ δύστηνε σύ;

Ἑκάβη.

ἄπιστ' ἄπιστα, καινὰ καινὰ δέρκομαι.
ἕτερα δ' ἀφ' ἑτέρων κακὰ κακῶν κυρεῖ·
οὐδέποτ' ἀστένακτος ἀδάκρυτος ἁ-
μέρα ἐπισχήσει.

Χορός.

δείν', ὦ τάλαινα, δεινὰ πάσχομεν κακά.

Ἑκάβη.

ὦ τέκνον τέκνον ταλαίνας ματρός,
τίνι μόρῳ θνήσκεις,
τίνι πότμῳ κεῖσαι;
πρὸς τίνος ἀνθρώπων;

Θεράπαινα.

οὐκ οἶδ'· ἐπ' ἀκταῖς νιν κυρῶ θαλασσίαις.

Ἑκάβη.

ἔκβλητον, ἢ πέσημα φοινίου δορός,
ἐν ψαμάθῳ λευρᾷ;

Θεράπαινα.

πόντου νιν ἐξήνεγκε πελάγιος κλύδων.

Ἑκάβη.

ὤμοι, αἰαῖ, ἔμαθον ἐνύπνιον ὀμμάτων
ἐμῶν ὄψιν, οὔ με παρέβα φά-
σμα μελανόπτερον,
ἂν ἐσεῖδον ἀμφὶ σ',
ὦ τέκνον, οὐκέτ' ὄντα Διὸς ἐν φάει.

Χορός.

τίς γάρ νιν ἔκτειν'; οἶσθ' ὀνειρόφρων φράσαι;

Ἑκάβη.

ἐμὸς ἐμὸς ξένος, Θρῄκιος ἱππότας,
ἵν' ὁ γέρων πατὴρ ἔθετό νιν κρύψας.

Χορός.

ὤμοι, τί λέξεις; χρυσὸν ὡς ἔχοι κτανών;

Ἑκάβη.

ἄρρητ', ἀνωνόμαστα, θαυμάτων πέρα,
οὐχ ὅσι', οὐδ' ἀνεκτά. ποῦ δίκα ξένων;
ὦ κατάρατ' ἀνδρῶν, ὡς διεμοιράσω
χρόα, σιδαρέῳ τεμὼν φασγάνῳ
μέλεα τοῦδε παιδός, οὐδ' ᾤκτίσω.

Χορός.

ὦ τλῆμον, ὥς σε πολυπονωτάτην βροτῶν
δαίμων ἔθηκεν, ὅστις ἐστί σοι βαρύς.

ἀλλ', εἰσορῶ γὰρ τοῦδε δεσπότου δέμας
Ἀγαμέμνονος, τοὐνθένδε σιγῶμεν, φίλαι.

(*Enter* AGAMEMNON *from the camp.*)

Ἀγαμέμνων.

Ἑκάβη, τί μέλλεις παῖδα σὴν κρύπτειν τάφῳ
ἐλθοῦσ', ἐφ' οἷσπερ Ταλθύβιος ἤγγειλέ μοι
μὴ θιγγάνειν σῆς μηδέν' Ἀργείων κόρης;
ἡμεῖς μὲν οὖν ἐῶμεν, οὐδὲ ψαύομεν·
σὺ δὲ σχολάζεις, ὥστε θαυμάζειν ἐμέ.
ἥκω δ' ἀποστελῶν σε· τἀκεῖθεν γὰρ εὖ
πεπραγμέν' ἐστίν, εἴ τι τῶνδ' ἐστὶν καλῶς.

(*Sees the dead body.*)

ἔα· τίν' ἄνδρα τόνδ' ἐπὶ σκηναῖς ὁρῶ
θανόντα Τρώων; οὐ γὰρ Ἀργεῖον πέπλοι
δέμας περιπτύσσοντες ἀγγέλλουσί μοι.

Ἑκάβη. (*Aside.*)

δύστην', ἐμαυτὴν γὰρ λέγω λέγουσα σέ,
Ἑκάβη, τί δράσω; πότερα προσπέσω γόνυ
Ἀγαμέμνονος τοῦδ', ἢ φέρω σιγῇ κακά;

Ἀγαμέμνων.

τί μοι προσώπῳ νῶτον ἐγκλίνασα σὸν
δύρει, τὸ πραχθὲν δ' οὐ λέγεις; τίς ἔσθ' ὅδε;

Ἑκάβη. (*Aside.*)

ἀλλ' εἴ με δούλην πολεμίαν θ' ἡγούμενος
γονάτων ἀπώσαιτ', ἄλγος ἂν προσθείμεθ' ἄν.

Ἀγαμέμνων.

οὔτοι πέφυκα μάντις, ὥστε μὴ κλύων
ἐξιστορῆσαι σῶν ὁδὸν βουλευμάτων.

Ἑκάβη. (*Aside.*)

ἆρ' ἐκλογίζομαί γε πρὸς τὸ δυσμενὲς
μᾶλλον φρένας τοῦδ', ὄντος οὐχὶ δυσμενοῦς;

Ἀγαμέμνων.

εἴ τοί με βούλει τῶνδε μηδὲν εἰδέναι,
ἐς ταὐτὸν ἥκεις· καὶ γὰρ οὐδ' ἐγὼ κλύειν.

Ἑκάβη. (*Aside.*)

οὐκ ἂν δυναίμην τοῦδε τιμωρεῖν ἄτερ
τέκνοισι τοῖς ἐμοῖσι. τί στρέφω τάδε;
τολμᾶν ἀνάγκη, κἂν τύχω κἂν μὴ τύχω.

(*To* AGAMEMNON.)

Ἀγάμεμνον, ἱκετεύω σε τῶνδε γουνάτων
καὶ σοῦ γενείου δεξιᾶς τ' εὐδαίμονος.

Ἀγαμέμνων.

τί χρῆμα μαστεύουσα; μῶν ἐλεύθερον
αἰῶνα θέσθαι; ῥᾴδιον γάρ ἐστί σοι.

Ἑκάβη.

οὐ δῆτα· τοὺς κακοὺς δὲ τιμωρουμένη,
αἰῶνα τὸν ξύμπαντα δουλεύειν θέλω.

Ἀγαμέμνων.

καὶ δὴ τίν' ἡμᾶς εἰς ἐπάρκεσιν καλεῖς;

Ἑκάβη.

οὐδέν τι τούτων ὧν σὺ δοξάζεις, ἄναξ.
ὁρᾷς νεκρὸν τόνδ', οὗ καταστάζω δάκρυ;

Ἀγαμέμνων.

ὁρῶ· τὸ μέντοι μέλλον οὐκ ἔχω μαθεῖν.

Ἑκάβη.

τοῦτόν ποτ' ἔτεκον κἄφερον ζώνης ὕπο.

Ἀγαμέμνων.

ἔστιν δὲ τίς σῶν οὗτος, ὦ τλῆμον, τέκνων;

Ἑκάβη.

οὐ τῶν θανόντων Πριαμιδῶν ὑπ' Ἰλίῳ.

Ἀγαμέμνων.

ἦ γάρ τιν' ἄλλον ἔτεκες ἢ κείνους, γύναι;

Ἑκάβη.

ἀνόνητά γ', ὡς ἔοικε, τόνδ' ὃν εἰσορᾷς.

Ἀγαμέμνων.

ποῦ δ' ὢν ἐτύγχαν', ἡνίκ' ὤλλυτο πτόλις;

Ἑκάβη.

πατήρ νιν ἐξέπεμψεν, ὀρρωδῶν θανεῖν.

Ἀγαμέμνων.

ποῖ τῶν τότ' ὄντων χωρίσας τέκνων μόνον;

ʽΕκάβη.

εἰς τήνδε χώραν, οὗπερ ηὑρέθη θανών.

ʼΑγαμέμνων.

πρὸς ἄνδρ᾽ ὃς ἄρχει τῆσδε Πολυμήστωρ χθονός;

ʽΕκάβη.

ἐνταῦθ᾽ ἐπέμφθη, πικροτάτου χρυσοῦ φύλαξ.

ʼΑγαμέμνων.

θνήσκει δὲ πρὸς τοῦ καὶ τίνος πότμου τυχών;

ʽΕκάβη.

τίνος δ᾽ ὑπ᾽ ἄλλου; Θρῄξ νιν ὤλεσε ξένος.

ʼΑγαμέμνων.

ὦ τλῆμον· ἦ που χρυσὸν ἠράσθη λαβεῖν;

ʽΕκάβη.

τοιαῦτ᾽, ἐπειδὴ συμφορὰν ἔγνω Φρυγῶν.

ʼΑγαμέμνων.

εὗρες δὲ ποῦ νιν, ἢ τίς ἤνεγκεν νεκρόν;

ʽΕκάβη.

ἥδ᾽, ἐντυχοῦσα ποντίας ἀκτῆς ἔπι.

ʼΑγαμέμνων.

τοῦτον ματεύουσ᾽, ἢ πονοῦσ᾽ ἄλλον πόνον;

ʽΕκάβη.

λούτρ᾽ ᾤχετ᾽ οἴσουσ᾽ ἐξ ἁλὸς Πολυξένῃ.

'Αγαμέμνων.

κτανών νιν, ὡς ἔοικεν, ἐκβάλλει ξένος.

'Εκάβη.

θαλασσόπλαγκτόν γ', ὧδε διατεμὼν χρόα.

'Αγαμέμνων.

ὦ σχετλία σὺ τῶν ἀμετρήτων πόνων.

'Εκάβη.

ὄλωλα, κοὐδὲν λοιπόν, Ἀγάμεμνον, κακῶν.

'Αγαμέμνων.

φεῦ φεῦ· τίς οὕτω δυστυχὴς ἔφυ γυνή;

'Εκάβη.

οὐκ ἔστιν, εἰ μὴ τὴν τύχην αὐτὴν λέγοις.
ἀλλ' ὧνπερ οὕνεκ' ἀμφὶ σὸν πίπτω γόνυ,
ἄκουσον. εἰ μὲν ὅσιά σοι παθεῖν δοκῶ,
στέργοιμ' ἄν· εἰ δὲ τοὔμπαλιν, σύ μοι γενοῦ
τιμωρὸς ἀνδρὸς ἀνοσιωτάτου ξένου,
ὃς οὔτε τοὺς γῆς νέρθεν οὔτε τοὺς ἄνω
δείσας δέδρακεν ἔργον ἀνοσιώτατον,
[κοινῆς τραπέζης πολλάκις τυχὼν ἐμοὶ
ξενίας τ' ἀριθμῷ πρῶτα τῶν ἐμῶν φίλων·
τυχὼν δ' ὅσων δεῖ καὶ λαβὼν προμηθίαν
ἔκτεινε, τύμβου δ', εἰ κτανεῖν ἐβούλετο,
οὐκ ἠξίωσεν, ἀλλ' ἀφῆκε πόντιον.]
ἡμεῖς μὲν οὖν δοῦλοί τε κἀσθενεῖς ἴσως·

ἀλλ' οἱ θεοὶ σθένουσι χὠ κείνων κρατῶν
νόμος· νόμῳ γὰρ τοὺς θεοὺς ἡγούμεθα,
καὶ ζῶμεν ἄδικα καὶ δίκαι' ὡρισμένοι·
ὃς ἐς σ' ἀνελθὼν εἰ διαφθαρήσεται,
καὶ μὴ δίκην δώσουσιν οἵτινες ξένους
κτείνουσιν ἢ θεῶν ἱερὰ τολμῶσιν φέρειν,
οὐκ ἔστιν οὐδὲν τῶν ἐν ἀνθρώποις ἴσον.
ταῦτ' οὖν ἐν αἰσχρῷ θέμενος αἰδέσθητί με·
οἴκτειρον ἡμᾶς, ὡς γραφεύς τ' ἀποσταθεὶς
ἰδοῦ με κἀνάθρησον οἷ' ἔχω κακά.
τύραννος ἦν ποτ', ἀλλὰ νῦν δούλη σέθεν,
εὔπαις ποτ' οὖσα, νῦν δὲ γραῦς ἄπαις θ' ἅμα,
ἄπολις, ἔρημος, ἀθλιωτάτη βροτῶν.

(AGAMEMNON *turns away.*)

οἴμοι τάλαινα, ποῖ μ' ὑπεξάγεις πόδα;
ἔοικα πράξειν οὐδέν· ὦ τάλαιν' ἐγώ.
τί δῆτα θνητοὶ τἄλλα μὲν μαθήματα
μοχθοῦμεν ὡς χρὴ πάντα καὶ μαστεύομεν,
πειθὼ δὲ τὴν τύραννον ἀνθρώποις μόνην
οὐδέν τι μᾶλλον ἐς τέλος σπουδάζομεν,
μισθοὺς διδόντες, μανθάνειν, ἵν' ἦν ποτε
πείθειν ἅ τις βούλοιτο τυγχάνειν θ' ἅμα;
τί οὖν ἔτ' ἄν τις ἐλπίσαι πράξειν καλῶς;
οἱ μὲν γὰρ ὄντες παῖδες οὐκέτ' εἰσί μοι,
αὐτὴ δ' ἐπ' αἰσχροῖς αἰχμάλωτος οἴχομαι·
καπνὸν δὲ πόλεως τόνδ' ὑπερθρώσκονθ' ὁρῶ.
καὶ μὴν—ἴσως μὲν τοῦ λόγου κενὸν τόδε,

Κύπριν προβάλλειν· ἀλλ' ὅμως εἰρήσεται·—
πρὸς σοῖσι πλευροῖς παῖς ἐμὴ κοιμίζεται,
ἡ φοιβάς, ἣν καλοῦσι Κασάνδραν Φρύγες.
ποῦ τὰς φίλας δῆτ' εὐφρόνας δείξεις, ἄναξ,
ἢ τῶν ἐν εὐνῇ φιλτάτων ἀσπασμάτων
χάριν τίν' ἕξει παῖς ἐμή, κείνης δ' ἐγώ;
[ἐκ τοῦ σκότου γὰρ τῶν τε νυκτέρων βροτοῖς
φίλτρων μεγίστη γίγνεται βροτοῖς χάρις.]
ἄκουε δή νυν· τὸν θανόντα τόνδ' ὁρᾷς;
τοῦτον καλῶς δρῶν ὄντα κηδεστὴν σέθεν
δράσεις. ἑνός μοι μῦθος ἐνδεὴς ἔτι·
εἴ μοι γένοιτο φθόγγος ἐν βραχίοσι
καὶ χερσὶ καὶ κόμαισι καὶ ποδῶν βάσει,
ἢ Δαιδάλου τέχναισιν ἢ θεῶν τινος,
ὡς πάνθ' ὁμαρτῇ σῶν ἔχοιντο γουνάτων
κλαίοντ', ἐπισκήπτοντα παντοίους λόγους.
ὦ δέσποτ', ὦ μέγιστον Ἕλλησιν φάος,
πιθοῦ, παράσχες χεῖρα τῇ πρεσβύτιδι
τιμωρόν, εἰ καὶ μηδέν ἐστιν, ἀλλ' ὅμως.
ἐσθλοῦ γὰρ ἀνδρὸς τῇ δίκῃ θ' ὑπηρετεῖν
καὶ τοὺς κακοὺς δρᾶν πανταχοῦ κακῶς ἀεί.

Χορός.

δεινόν γε, θνητοῖς ὡς ἅπαντα συμπίτνει,
καὶ τὰς ἀνάγκας οἱ νόμοι διώρισαν,
φίλους τιθέντες τούς γε πολεμιωτάτους,
ἐχθρούς τε τοὺς πρὶν εὐμενεῖς ποιούμενοι.

Ἀγαμέμνων.

ἐγὼ σὲ καὶ σὸν παῖδα καὶ τύχας σέθεν,
Ἑκάβη, δι' οἴκτου χεῖρά θ' ἱκεσίαν ἔχω,
καὶ βούλομαι θεῶν θ' οὕνεκ' ἀνόσιον ξένον
καὶ τοῦ δικαίου τήνδε σοι δοῦναι δίκην,
εἴ πως φανείη γ' ὥστε σοί τ' ἔχειν καλῶς,
στρατῷ τε μὴ δόξαιμι Κασάνδρας χάριν
Θρῄκης ἄνακτι τόνδε βουλεῦσαι φόνον.
ἔστιν γὰρ ᾗ ταραγμὸς ἐμπέπτωκέ μοι·
τὸν ἄνδρα τοῦτον φίλιον ἡγεῖται στρατός,
τὸν κατθανόντα δ' ἐχθρόν· εἰ δὲ σοὶ φίλος
ὅδ' ἐστί, χωρὶς τοῦτο κοὐ κοινὸν στρατῷ.
πρὸς ταῦτα φρόντιζ'· ὡς θέλοντα μέν μ' ἔχεις
σοὶ συμπονῆσαι καὶ ταχὺν προσαρκέσαι,
βραδὺν δ', Ἀχαιοῖς εἰ διαβληθήσομαι.

Ἑκάβη.

φεῦ·
οὐκ ἔστι θνητῶν ὅστις ἔστ' ἐλεύθερος·
ἢ χρημάτων γὰρ δοῦλός ἐστιν ἢ τύχης,
ἢ πλῆθος αὐτὸν πόλεος ἢ νόμων γραφαὶ
εἴργουσι χρῆσθαι μὴ κατὰ γνώμην τρόποις.
ἐπεὶ δὲ ταρβεῖς τῷ τ' ὄχλῳ πλέον νέμεις,
ἐγώ σε θήσω τοῦδ' ἐλεύθερον φόβου.
σύνισθι μὲν γάρ, ἤν τι βουλεύσω κακὸν
τῷ τόνδ' ἀποκτείναντι, συνδράσῃς δὲ μή.
ἢν δ' ἐξ Ἀχαιῶν θόρυβος ἢ 'πικουρία,

πάσχοντος ἀνδρὸς Θρῃκὸς οἷα πείσεται,
φανῇ τις, εἶργε μὴ δοκῶν ἐμὴν χάριν.
τὰ δ' ἄλλα θάρσει· πάντ' ἐγὼ θήσω καλῶς.

Ἀγαμέμνων.

πῶς οὖν; τί δράσεις; πότερα φάσγανον χερὶ
λαβοῦσα γραίᾳ φῶτα βάρβαρον κτενεῖς,
ἢ φαρμάκοισιν ἢ 'πικουρίᾳ τίνι;
τίς σοι συνέσται χείρ; πόθεν κτήσει φίλους;

Ἑκάβη.

στέγαι κεκεύθασ' αἵδε Τρῳάδων ὄχλον.

Ἀγαμέμνων.

τὰς αἰχμαλώτους εἶπας, Ἑλλήνων ἄγραν;

Ἑκάβη.

σὺν ταῖσδε τὸν ἐμὸν φονέα τιμωρήσομαι.

Ἀγαμέμνων.

καὶ πῶς γυναιξὶν ἀρσένων ἔσται κράτος;

Ἑκάβη.

δεινὸν τὸ πλῆθος, σὺν δόλῳ τε δύσμαχον.

Ἀγαμέμνων.

δεινόν· τὸ μέντοι θῆλυ μέμφομαι γένος.

Ἑκάβη.

τί δ'; οὐ γυναῖκες εἷλον Αἰγύπτου τέκνα,
καὶ Λῆμνον ἄρδην ἀρσένων ἐξῴκισαν;

ἀλλ' ὣς γενέσθω· τόνδε μὲν μέθες λόγον,
πέμψον δέ μοι τήνδ' ἀσφαλῶς διὰ στρατοῦ
γυναῖκα. (*To Attendant.*)
καὶ σὺ Θρῃκὶ πλαθεῖσα ξένῳ
λέξον· καλεῖ σ' ἄνασσα δή ποτ' Ἰλίου
Ἑκάβη, σὸν οὐκ ἔλασσον ἢ κείνης χρέος,
καὶ παῖδας· ὡς δεῖ καὶ τέκν' εἰδέναι λόγους
τοὺς ἐξ ἐκείνης. (*Exit Attendant.*)
τὸν δὲ τῆς νεοσφαγοῦς
Πολυξένης ἐπίσχες, Ἀγάμεμνον, τάφον,
ὡς τώδ' ἀδελφὼ πλησίον μιᾷ φλογί,
δισσὴ μέριμνα μητρί, κρυφθῆτον χθονί.

Ἀγαμέμνων.

ἔσται τάδ' οὕτω· καὶ γὰρ εἰ μὲν ἦν στρατῷ
πλοῦς, οὐκ ἂν εἶχον τήνδε σοι δοῦναι χάριν·
νῦν δ', οὐ γὰρ ἵησ' οὐρίας πνοὰς θεός,
μένειν ἀνάγκη πλοῦν ὁρῶντας ἥσυχον.
γένοιτο δ' εὖ πως· πᾶσι γὰρ κοινὸν τόδε
ἰδίᾳ θ' ἑκάστῳ καὶ πόλει, τὸν μὲν κακὸν
κακόν τι πάσχειν, τὸν δὲ χρηστὸν εὐτυχεῖν.
(*Exit* AGAMEMNON.—HECUBA *goes into the tent.*)

THIRD STASIMON.

Χορός.

Strophe I.

σὺ μέν, ὦ πατρὶς Ἰλιάς,
τῶν ἀπορθήτων πόλις οὐκέτι λέξει·

τοῖον Ἑλλάνων νέφος ἀμφί σε κρύπτει
δορὶ δὴ δορὶ πέρσαν.
ἀπὸ δὲ στεφάναν κέκαρσαι
πύργων, κατὰ δ' αἰθάλου
κηλῖδ' οἰκτροτάταν κέχρωσαι·
τάλαιν', οὐκέτι σ' ἐμβατεύσω.

Antistrophe I.

μεσονύκτιος ὠλλύμαν,
ἦμος ἐκ δείπνων ὕπνος ἡδὺς ἐπ' ὄσσοις
σκίδναται, μολπᾶν δ' ἄπο καὶ χαροποιὸν
θυσίαν καταπαύσας
πόσις ἐν θαλάμοις ἔκειτο,
ξυστὸν δ' ἐπὶ πασσάλῳ,
ναύταν οὐκέθ' ὁρῶν ὅμιλον
Τροίαν Ἰλιάδ' ἐμβεβῶτα.

Strophe II.

ἐγὼ δὲ πλόκαμον ἀναδέτοις
μίτραισιν ἐρρυθμιζόμαν
χρυσέων ἐνόπτρων
λεύσσουσ' ἀτέρμονας εἰς αὐγάς,
ἐπιδέμνιος ὡς πέσοιμ' ἐς εὐνάν.
ἀνὰ δὲ κέλαδος ἔμολε πόλιν·
κέλευσμα δ' ἦν κατ' ἄστυ Τροίας τόδ'· ὦ
παῖδες Ἑλλάνων, πότε δὴ πότε τὰν
Ἰλιάδα σκοπιὰν
πέρσαντες ἥξετ' οἴκους;

Antistrophe II.

λέχη δὲ φίλια μονόπεπλος
λιποῦσα, Δωρὶς ὡς κόρα,
σεμνὰν προσίζουσ᾽
οὐκ ἤνυσ᾽ Ἄρτεμιν ἁ τλάμων·
ἄγομαι δὲ θανόντ᾽ ἰδοῦσ᾽ ἀκοίταν
τὸν ἐμὸν ἅλιον ἐπὶ πέλαγος,
πόλιν τ᾽ ἀποσκοποῦσ᾽, ἐπεὶ νόστιμον
ναῦς ἐκίνησεν πόδα καί μ᾽ ἀπὸ γᾶς
ὥρισεν Ἰλιάδος·
τάλαιν᾽, ἀπεῖπον ἄλγει·

Epodus.

τὰν τοῖν Διοσκόροιν Ἑλέναν κάσιν
Ἰδαῖόν τε βούταν
αἰνόπαριν κατάρᾳ
διδοῦσ᾽, ἐπεί με γᾶς
ἐκ πατρίας ἀπώλεσεν
ἐξῴκισέν τ᾽ οἴκων γάμος, οὐ γάμος,
ἀλλ᾽ ἀλάστορός τις οἰζύς·
ἃν μήτε πέλαγος ἅλιον ἀπαγάγοι πάλιν,
μήτε πατρῷον ἵκοιτ᾽ ἐς οἶκον.

EXODUS.

(HECUBA *comes out of the tent.—Enter* POLYMESTOR, *with his children, from the country, attended by Thracian guards.*)

Πολυμήστωρ.

ὦ φίλτατ᾽ ἀνδρῶν Πρίαμε, φιλτάτη δὲ σύ,
Ἑκάβη, δακρύω σ᾽ εἰσορῶν πόλιν τε σήν,

τήν τ' ἀρτίως θανοῦσαν ἔκγονον σέθεν.
φεῦ·
οὐκ ἔστιν οὐδὲν πιστόν, οὔτ' εὐδοξία
οὔτ' αὖ καλῶς πράσσοντα μὴ πράξειν κακῶς.
φύρουσι δ' αὐτὰ θεοὶ πάλιν τε καὶ πρόσω,
ταραγμὸν ἐντιθέντες, ὡς ἀγνωσίᾳ
σέβωμεν αὐτούς. ἀλλὰ ταῦτα μὲν τί δεῖ
θρηνεῖν, προκόπτοντ' οὐδὲν ἐς πρόσθεν κακῶν;
σὺ δ', εἴ τι μέμφει τῆς ἐμῆς ἀπουσίας,
σχές· τυγχάνω γὰρ ἐν μέσοις Θρῄκης ὅροις
ἀπών, ὅτ' ἦλθες δεῦρ'· ἐπεὶ δ' ἀφικόμην,
ἤδη πόδ' ἔξω δωμάτων αἴροντί μοι
ἐς ταὐτὸν ἥδε συμπίτνει δμωὶς σέθεν,
λέγουσα μύθους ὧν κλύων ἀφικόμην.

Ἑκάβη.

αἰσχύνομαί σε προσβλέπειν ἐναντίον,
Πολυμῆστορ, ἐν τοιοῖσδε κειμένη κακοῖς.
ὅτῳ γὰρ ὤφθην εὐτυχοῦσ', αἰδώς μ' ἔχει
ἐν τῷδε πότμῳ τυγχάνουσ' ἵν' εἰμὶ νῦν,
κοὐκ ἂν δυναίμην προσβλέπειν ὀρθαῖς κόραις.
ἀλλ' αὐτὸ μὴ δύσνοιαν ἡγήσῃ σέθεν,
Πολυμῆστορ· ἄλλως δ' αἴτιόν τι καὶ νόμος,
γυναῖκας ἀνδρῶν μὴ βλέπειν ἐναντίον.

Πολυμήστωρ.

καὶ θαῦμά γ' οὐδέν. ἀλλὰ τίς χρεία σ' ἐμοῦ;
τί χρῆμ' ἐπέμψω τὸν ἐμὸν ἐκ δόμων πόδα;

Ἑκάβη.

ἴδιον ἐμαυτῆς δή τι πρὸς σὲ βούλομαι
καὶ παῖδας εἰπεῖν σούς· ὀπάονας δέ μοι
χωρὶς κέλευσον τῶνδ' ἀποστῆναι δόμων.

Πολυμήστωρ. (*To the Guards.*)

χωρεῖτ'· ἐν ἀσφαλεῖ γὰρ ἥδ' ἐρημία.

(*The Guards retire.*)

φίλη μὲν εἶ σύ, προσφιλὲς δέ μοι τόδε
στράτευμ' Ἀχαιῶν. ἀλλὰ σημαίνειν σε χρῆν,
τί χρὴ τὸν εὖ πράσσοντα μὴ πράσσουσιν εὖ
φίλοις ἐπαρκεῖν· ὡς ἕτοιμός εἰμ' ἐγώ.

Ἑκάβη.

πρῶτον μὲν εἰπὲ παῖδ' ὃν ἐξ ἐμῆς χερὸς
Πολύδωρον ἔκ τε πατρὸς ἐν δόμοις ἔχεις,
εἰ ζῇ· τὰ δ' ἄλλα δεύτερόν σ' ἐρήσομαι.

Πολυμήστωρ.

μάλιστα· τοὐκείνου μὲν εὐτυχεῖς μέρος.

Ἑκάβη.

ὦ φίλταθ', ὡς εὖ κἀξίως σέθεν λέγεις.

Πολυμήστωρ.

τί δῆτα βούλει δεύτερον μαθεῖν ἐμοῦ;

Ἑκάβη.

εἰ τῆς τεκούσης τῆσδε μέμνηταί τί μου.

Πολυμήστωρ.

καὶ δεῦρό γ' ὡς σὲ κρύφιος ἐζήτει μολεῖν.

Ἑκάβη.

χρυσὸς δὲ σῶς, ὃν ἦλθεν ἐκ Τροίας ἔχων;

Πολυμήστωρ.

σῶς, ἐν δόμοις γε τοῖς ἐμοῖς φρουρούμενος.

Ἑκάβη.

σῶσόν νυν αὐτόν, μηδ' ἔρα τῶν πλησίον.

Πολυμήστωρ.

ἥκιστ'· ὀναίμην τοῦ παρόντος, ὦ γύναι.

Ἑκάβη.

οἶσθ' οὖν ἃ λέξαι σοί τε καὶ παισὶν θέλω;

Πολυμήστωρ.

οὐκ οἶδα· τῷ σῷ τοῦτο σημανεῖς λόγῳ.

Ἑκάβη.

ἔστ', ὦ φιληθεὶς ὡς σὺ νῦν ἐμοὶ φιλεῖ,

Πολυμήστωρ.

τί χρῆμ', ὃ κἀμὲ καὶ τέκν' εἰδέναι χρεών;

Ἑκάβη.

χρυσοῦ παλαιαὶ Πριαμιδῶν κατώρυχες.

Πολυμήστωρ.

ταῦτ' ἔσθ' ἃ βούλει παιδὶ σημῆναι σέθεν;

Ἑκάβη.

μάλιστα, διὰ σοῦ γ᾽· εἶ γὰρ εὐσεβὴς ἀνήρ.

Πολυμήστωρ.

τί δῆτα τέκνων τῶνδε δεῖ παρουσίας;

Ἑκάβη.

ἄμεινον, ἢν σὺ κατθάνῃς, τούσδ᾽ εἰδέναι.

Πολυμήστωρ.

καλῶς ἔλεξας· τῇδε καὶ σοφώτερον.

Ἑκάβη.

οἶσθ᾽ οὖν Ἀθάνας Ἰλίας ἵνα στέγαι;

Πολυμήστωρ.

ἐνταῦθ᾽ ὁ χρυσός ἐστι; σημεῖον δὲ τί;

Ἑκάβη.

μέλαινα πέτρα γῆς ὑπερτέλλουσ᾽ ἄνω.

Πολυμήστωρ.

ἔτ᾽ οὖν τι βούλει τῶν ἐκεῖ φράζειν ἐμοί;

Ἑκάβη.

σῶσαί σε χρήμαθ᾽ οἷς συνεξῆλθον θέλω.

Πολυμήστωρ.

ποῦ δῆτα; πέπλων ἐντὸς ἢ κρύψασ᾽ ἔχεις;

Ἑκάβη.

σκύλων ἐν ὄχλῳ ταῖσδε σῴζεται στέγαις.

Πολυμήστωρ.

ποῦ δ'; αἵδ' Ἀχαιῶν ναύλοχοι περιπτυχαί.

Ἑκάβη.

ἴδιαι γυναικῶν αἰχμαλωτίδων στέγαι.

Πολυμήστωρ.

τἄνδον δὲ πιστά, κἀρσένων ἐρημία;

Ἑκάβη.

οὐδεὶς Ἀχαιῶν ἔνδον, ἀλλ' ἡμεῖς μόναι.
ἀλλ' ἕρπ' ἐς οἴκους· καὶ γὰρ Ἀργεῖοι νεῶν
λῦσαι ποθοῦσιν οἴκαδ' ἐκ Τροίας πόδα·
ὡς πάντα πράξας ὧν σε δεῖ στείχῃς πάλιν
ξὺν παισὶν οὗπερ τὸν ἐμὸν ᾤκισας γόνον.

(HECUBA *conducts* POLYMESTOR *with his children into the tent.*)

Χορός.

οὔπω δέδωκας, ἀλλ' ἴσως δώσεις δίκην·
ἀλίμενόν τις ὡς εἰς ἄντλον πεσὼν
λέχριος, ἐκπεσεῖ φίλας καρδίας,
ἀμέρσας βίον. τὸ γὰρ ὑπέγγυον
δίκᾳ καὶ θεοῖσιν οὗ ξυμπίτνει,
ὀλέθριον ὀλέθριον κακόν.
ψεύσει σ' ὁδοῦ τῆσδ' ἐλπίς, ἥ σ' ἐπήγαγεν
θανάσιμον πρὸς Ἀίδαν, ὦ τάλας·
ἀπολέμῳ δὲ χειρὶ λείψεις βίον.

Πολυμήστωρ. (*Within.*)

ὤμοι, τυφλοῦμαι φέγγος ὀμμάτων τάλας.

Χορός.

ἠκούσατ' ἀνδρὸς Θρῃκὸς οἰμωγήν, φίλαι;

Πολυμήστωρ. (*Within.*)

ὤμοι μάλ' αὖθις, τέκνα, δυστήνου σφαγῆς.

Χορός.

φίλαι, πέπρακται καίν' ἔσω δόμων κακά.

Πολυμήστωρ. (*Within.*)

ἀλλ' οὔτι μὴ φύγητε λαιψηρῷ ποδί·
βάλλων γὰρ οἴκων τῶνδ' ἀναρρήξω μυχούς.

Χορός.

ἰδού, βαρείας χειρὸς ὁρμᾶται βέλος.
βούλεσθ' ἐπεισπέσωμεν; ὡς ἀκμὴ καλεῖ
Ἑκάβῃ παρεῖναι Τρῳάσιν τε συμμάχους.

(*Re-enter* HECUBA.)

Ἑκάβη.

ἄρασσε, φείδου μηδέν, ἐκβάλλων πύλας·
οὐ γάρ ποτ' ὄμμα λαμπρὸν ἐνθήσεις κόραις,
οὐ παῖδας ὄψει ζῶντας, οὓς ἔκτειν' ἐγώ.

Χορός.

ἦ γὰρ καθεῖλες Θρῇκα καὶ κρατεῖς ξένου,
δέσποινα, καὶ δέδρακας οἷάπερ λέγεις;

Ἑκάβη.

ὄψει νιν αὐτίκ' ὄντα δωμάτων πάρος,
τυφλὸν τυφλῷ στείχοντα παραφόρῳ ποδί,
παίδων τε δισσῶν σώμαθ', οὓς ἔκτειν' ἐγὼ
σὺν ταῖς ἀρίσταις Τρῳάσιν· δίκην δέ μοι
δέδωκε· χωρεῖ δ', ὡς ὁρᾷς, ὅδ' ἐκ δόμων.
ἀλλ' ἐκποδὼν ἄπειμι κἀποστήσομαι
θυμῷ ζέοντι Θρῃκὶ δυσμαχωτάτῳ.

(HECUBA *retires to the side, as* POLYMESTOR *staggers upon the stage, his eyes streaming with blood.*)

Πολυμήστωρ.

ὤμοι ἐγώ, πᾷ βῶ,
πᾷ στῶ, πᾷ κέλσω;
τετράποδος βάσιν θηρὸς ὀρεστέρου
τιθέμενος ἐπὶ χεῖρα κατ' ἴχνος; ποίαν,
ἢ ταύταν ἢ τάνδ',
ἐξαλλάξω, τὰς
ἀνδροφόνους μάρψαι
χρῄζων Ἰλιάδας, αἵ με διώλεσαν;
τάλαιναι κόραι τάλαιναι Φρυγῶν,
ὦ κατάρατοι,
ποῖ καί με φυγᾷ πτώσσουσι μυχῶν;
εἴθε μοι ὀμμάτων αἱματόεν βλέφαρον
ἀκέσαι' ἀκέσαιο τυφλόν, Ἅλιε,
φέγγος ἀπαλλάξας.
ἆ ἆ.

σίγα· κρυπτὰν βάσιν αἰσθάνομαι
τάνδε γυναικῶν. πᾷ πόδ' ἐπᾴξας
σαρκῶν ὀστέων τ' ἐμπλησθῶ,
θοίναν ἀγρίων θηρῶν τιθέμενος,
ἀρνύμενος λώβαν,
λύμας ἀντίποιν' ἐμᾶς; ὢ τάλας.

(*Turning towards the tent.*)

ποῖ πᾷ φέρομαι τέκν' ἔρημα λιπὼν
Βάκχαις Ἅιδου διαμοιρᾶσαι,
σφακτὰν κυσί τε φονίαν δαῖτ' ἀνήμερον
οὐρείαν τ' ἐκβολάν;
πᾷ στῶ, πᾷ κάμψω, [πᾷ βῶ,]
ναῦς ὅπως ποντίοις πείσμασι λινόκροκον
φᾶρος στέλλων, ἐπὶ τάνδε συθεὶς
τέκνων ἐμῶν φύλαξ
ὀλέθριον κοίταν;

Χορός.

ὢ τλῆμον, ὥς σοι δύσφορ' εἴργασται κακά·
δράσαντι δ' αἰσχρὰ δεινὰ τἀπιτίμια
[δαίμων ἔδωκεν, ὅστις ἐστί σοι βαρύς].

Πολυμήστωρ.

αἰαῖ, ἰὼ Θρῄκης
λογχοφόρον, ἔνοπλον, εὔιππον, Ἄ-
ρει κάτοχον γένος.
ἰὼ Ἀχαιοί, ἰὼ Ἀτρεῖδαι.
βοὰν βοὰν ἀϋτῶ, βοάν·

ὦ ἴτε, μόλετε πρὸς θεῶν.
κλύει τις, ἢ οὐδεὶς ἀρκέσει; τί μέλλετε;
γυναῖκες ὤλεσάν με,
γυναῖκες αἰχμαλωτίδες·
δεινὰ δεινὰ πεπόνθαμεν.
ὤμοι ἐμᾶς λώβας.
ποῖ τράπωμαι, ποῖ πορευθῶ;
[αἰθέρ'] ἀμπτάμενος οὐράνιον
ὑψιπετὲς ἐς μέλαθρον, Ὠρίων
ἢ Σείριος ἔνθα πυρὸς φλογέας ἀφίη-
σιν ὄσσων αὐγάς, ἢ τὸν ἐς Ἅιδα
μελανόχρωτα πορθμὸν ᾄξω τάλας;

Χορός.

συγγνώσθ', ὅταν τις κρείσσον' ἢ φέρειν κακὰ
πάθῃ, ταλαίνης ἐξαπαλλάξαι ζόης.

(*Enter* AGAMEMNON, *with Attendants.*)

Ἀγαμέμνων.

κραυγῆς ἀκούσας ἦλθον· οὐ γὰρ ἥσυχος
πέτρας ὀρείας παῖς λέλακ' ἀνὰ στρατὸν
Ἠχώ, διδοῦσα θόρυβον· εἰ δὲ μὴ Φρυγῶν
πύργους πεσόντας ᾖσμεν Ἑλλήνων δορί,
φόβον παρέσχεν οὐ μέσως ὅδε κτύπος.

Πολυμήστωρ.

ὦ φίλτατ', ᾐσθόμην γάρ, Ἀγάμεμνον, σέθεν
φωνῆς ἀκούσας, εἰσορᾷς ἃ πάσχομεν;

Ἀγαμέμνων.

ἔα·
Πολυμῆστορ ὦ δύστηνε, τίς σ' ἀπώλεσε;
τίς ὄμμ' ἔθηκε τυφλόν, αἱμάξας κόρας,
παῖδάς τε τούσδ' ἔκτεινεν; ἦ μέγαν χόλον
σοὶ καὶ τέκνοισιν εἶχεν, ὅστις ἦν ἄρα.

Πολυμήστωρ.

Ἑκάβη με σὺν γυναιξὶν αἰχμαλωτίσιν
ἀπώλεσ', οὐκ ἀπώλεσ', ἀλλὰ μειζόνως.

Ἀγαμέμνων. (*Turning to* HECUBA.)

τί φής; σὺ τοὔργον εἴργασαι τόδ', ὡς λέγει;
σὺ τόλμαν, Ἑκάβη, τήνδ' ἔτλης ἀμήχανον;

Πολυμήστωρ.

ὤμοι, τί λέξεις; ἦ γὰρ ἐγγύς ἐστί που;
σήμηνον, εἰπὲ ποῦ 'σθ', ἵν' ἁρπάσας χεροῖν
διασπάσωμαι καὶ καθαιμάξω χρόα.

Ἀγαμέμνων.

οὗτος, τί πάσχεις;

Πολυμήστωρ.

πρὸς θεῶν σε λίσσομαι,
μέθες μ' ἐφεῖναι τῇδε μαργῶσαν χέρα.

Ἀγαμέμνων.

ἴσχ'· ἐκβαλὼν δὲ καρδίας τὸ βάρβαρον
λέγ', ὡς ἀκούσας σοῦ τε τῆσδέ τ' ἐν μέρει
κρίνω δικαίως, ἀνθ' ὅτου πάσχεις τάδε.

Πολυμήστωρ.

λέγοιμ' ἄν. ἦν τις Πριαμιδῶν νεώτατος
Πολύδωρος, Ἑκάβης παῖς, ὃν ἐκ Τροίας ἐμοὶ
πατὴρ δίδωσι Πρίαμος ἐν δόμοις τρέφειν,
ὕποπτος ὢν δὴ Τρωικῆς ἁλώσεως.
τοῦτον κατέκτειν'· ἀνθ' ὅτου δ' ἔκτεινά νιν,
ἄκουσον, ὡς εὖ καὶ σοφῇ προμηθίᾳ.
ἔδεισα μὴ σοὶ πολέμιος λειφθεὶς ὁ παῖς
Τροίαν ἀθροίσῃ καὶ ξυνοικίσῃ πάλιν,
γνόντες δ' Ἀχαιοὶ ζῶντα Πριαμιδῶν τινα
Φρυγῶν ἐς αἶαν αὖθις ἄρειαν στόλον,
κἄπειτα Θρῄκης πεδία τρίβοιεν τάδε
λεηλατοῦντες, γείτοσιν δ' εἴη κακὸν
Τρώων, ἐν ᾧπερ νῦν, ἄναξ, ἐκάμνομεν.
Ἑκάβη δὲ παιδὸς γνοῦσα θανάσιμον μόρον,
λόγῳ με τοιῷδ' ἤγαγ', ὡς κεκρυμμένας
θήκας φράσουσα Πριαμιδῶν ἐν Ἰλίῳ
χρυσοῦ· μόνον δὲ σὺν τέκνοισί μ' εἰσάγει
δόμους, ἵν' ἄλλος μή τις εἰδείη τάδε.
ἵζω δὲ κλίνης ἐν μέσῳ κάμψας γόνυ·
πολλαὶ δὲ χειρὸς αἱ μὲν ἐξ ἀριστερᾶς,
αἱ δ' ἔνθεν, ὡς δὴ παρὰ φίλῳ, Τρώων κόραι
θάκους ἔχουσαι, κερκίδ' Ἠδωνῆς χερὸς
ᾔνουν, ὑπ' αὐγὰς τούσδε λεύσσουσαι πέπλους·
ἄλλαι δὲ κάμακα Θρῃκίαν θεώμεναι
γυμνόν μ' ἔθηκαν διπτύχου στολίσματος.

ὅσαι δὲ τοκάδες ἦσαν, ἐκπαγλούμεναι
τέκν᾽ ἐν χεροῖν ἔπαλλον, ὡς πρόσω πατρὸς
γένοιντο, διαδοχαῖς ἀμείβουσαι χεροῖν.
κᾆτ᾽ ἐκ γαληνῶν—πῶς δοκεῖς;—προσφθεγμάτων
εὐθὺς λαβοῦσαι φάσγαν᾽ ἐκ πέπλων ποθὲν
κεντοῦσι παῖδας, αἱ δὲ πολεμίων δίκην
ξυναρπάσασαι τὰς ἐμὰς εἶχον χέρας
καὶ κῶλα· παισὶ δ᾽ ἀρκέσαι χρῄζων ἐμοῖς,
εἰ μὲν πρόσωπον ἐξανισταίην ἐμόν,
κόμης κατεῖχον, εἰ δὲ κινοίην χέρας,
πλήθει γυναικῶν οὐδὲν ἤνυον τάλας.
τὸ λοίσθιον δέ, πῆμα πήματος πλέον,
ἐξειργάσαντο δείν᾽· ἐμῶν γὰρ ὀμμάτων,
πόρπας λαβοῦσαι, τὰς ταλαιπώρους κόρας
κεντοῦσιν, αἱμάσσουσιν· εἶτ᾽ ἀνὰ στέγας
φυγάδες ἔβησαν· ἐκ δὲ πηδήσας ἐγώ,
θὴρ ὥς, διώκω τὰς μιαιφόνους κύνας,
ἅπαντ᾽ ἐρευνῶν τοῖχον, ὡς κυνηγέτης,
βάλλων, ἀράσσων. τοιάδε σπεύδων χάριν
πέπονθα τὴν σήν, πολέμιόν τε σὸν κτανών,
Ἀγάμεμνον. ὡς δὲ μὴ μακροὺς τείνω λόγους,
εἴ τις γυναῖκας τῶν πρὶν εἴρηκεν κακῶς,
ἢ νῦν λέγων ἔστιν τις, ἢ μέλλει λέγειν,
ἅπαντα ταῦτα συντεμὼν ἐγὼ φράσω·
γένος γὰρ οὔτε πόντος οὔτε γῆ τρέφει
τοιόνδ᾽· ὁ δ᾽ ἀεὶ συντυχὼν ἐπίσταται.

Χορός.

μηδὲν θρασύνου, μηδὲ τοῖς σαυτοῦ κακοῖς
τὸ θῆλυ συνθεὶς ὧδε πᾶν μέμψῃ γένος·
[πολλαὶ γὰρ ἡμῶν, αἱ μὲν εἴσ᾽ ἐπίφθονοι,
αἱ δ᾽ εἰς ἀριθμὸν τῶν κακῶν πεφύκαμεν.]

Ἑκάβη.

Ἀγάμεμνον, ἀνθρώποισιν οὐκ ἐχρῆν ποτε
τῶν πραγμάτων τὴν γλῶσσαν ἰσχύειν πλέον·
ἀλλ᾽ εἴτε χρήστ᾽ ἔδρασε, χρήστ᾽ ἔδει λέγειν,
εἴτ᾽ αὖ πονηρά, τοὺς λόγους εἶναι σαθρούς,
καὶ μὴ δύνασθαι τἄδικ᾽ εὖ λέγειν ποτέ.
σοφοὶ μὲν οὖν εἴσ᾽ οἱ τάδ᾽ ἠκριβωκότες,
ἀλλ᾽ οὐ δύνανται διὰ τέλους εἶναι σοφοί,
κακῶς δ᾽ ἀπώλοντ᾽· οὔτις ἐξήλυξέ πω.
καί μοι τὸ μὲν σὸν ὧδε φροιμίοις ἔχει·
πρὸς τόνδε δ᾽ εἶμι καὶ λόγοις ἀμείψομαι,
ὃς φήσ᾽ Ἀχαιῶν πόνον ἀπαλλάσσων διπλοῦν
Ἀγαμέμνονός θ᾽ ἕκατι παῖδ᾽ ἐμὸν κτανεῖν.
ἀλλ᾽, ὦ κάκιστε, πρῶτον οὔποτ᾽ ἂν φίλον
τὸ βάρβαρον γένοιτ᾽ ἂν Ἕλλησιν γένος,
οὐδ᾽ ἂν δύναιτο. τίνα δὲ καὶ σπεύδων χάριν
πρόθυμος ἦσθα; πότερα κηδεύσων τινά,
ἢ συγγενὴς ὤν, ἢ τίν᾽ αἰτίαν ἔχων;
ἢ σῆς ἔμελλον γῆς τεμεῖν βλαστήματα,
πλεύσαντες αὖθις; τίνα δοκεῖς πείσειν τάδε;
ὁ χρυσός, εἰ βούλοιο τἀληθῆ λέγειν,

ἔκτεινε τὸν ἐμὸν παῖδα, καὶ κέρδη τὰ σά.
ἐπεὶ δίδαξον τοῦτο· πῶς, ὅτ' ηὐτύχει
Τροία, πέριξ δὲ πύργος εἶχ' ἔτι πτόλιν,
ἔζη τε Πρίαμος, Ἕκτορός τ' ἤνθει δόρυ,
τί δ' οὐ τότ', εἴπερ τῷδ' ἐβουλήθης χάριν
θέσθαι, τρέφων τὸν παῖδα κἀν δόμοις ἔχων
ἔκτεινας, ἢ ζῶντ' ἦλθες Ἀργείοις ἄγων;
ἀλλ' ἡνίχ' ἡμεῖς οὐκέτ' ἦμεν ἐν φάει,
καπνῷ δ' ἐσήμην' ἄστυ πολεμίων ὕπο,
ξένον κατέκτας σὴν μολόντ' ἐφ' ἑστίαν.
πρὸς τοῖσδε νῦν ἄκουσον, ὡς φανῇς κακός.
χρῆν σ', εἴπερ ἦσθα τοῖς Ἀχαιοῖσιν φίλος,
τὸν χρυσὸν ὃν φῂς οὐ σόν, ἀλλὰ τοῦδ', ἔχειν,
δοῦναι φέροντα πενομένοις τε καὶ χρόνον
πολὺν πατρῴας γῆς ἀπεξενωμένοις·
σὺ δ' οὐδὲ νῦν πω σῆς ἀπαλλάξαι χερὸς
τολμᾷς, ἔχων δὲ καρτερεῖς ἔτ' ἐν δόμοις.
καὶ μὴν τρέφων μὲν ὥς σε παῖδ' ἐχρῆν τρέφειν
σώσας τε τὸν ἐμόν, εἶχες ἂν καλὸν κλέος·
ἐν τοῖς κακοῖς γὰρ ἀγαθοὶ σαφέστατοι
φίλοι· τὰ χρηστὰ δ' αὔθ' ἕκαστ' ἔχει φίλους.
εἰ δ' ἐσπάνιζες χρημάτων, ὁ δ' ηὐτύχει,
θησαυρὸς ἄν σοι παῖς ὑπῆρχ' οὑμὸς μέγας·
νῦν δ' οὔτ' ἐκεῖνον ἄνδρ' ἔχεις σαυτῷ φίλον,
χρυσοῦ τ' ὄνησις οἴχεται παῖδές τε σοι,
αὐτός τε πράσσεις ὧδε. σοὶ δ' ἐγὼ λέγω,
Ἀγάμεμνον, εἰ τῷδ' ἀρκέσεις, κακὸς φανεῖ·

οὔτ᾽ εὐσεβῆ γὰρ οὔτε πιστὸν οἷς ἐχρῆν,
οὐχ ὅσιον, οὐ δίκαιον εὖ δράσεις ξένον·
αὐτὸν δὲ χαίρειν τοῖς κακοῖς σὲ φήσομεν
τοιοῦτον ὄντα· δεσπότας δ᾽ οὐ λοιδορῶ.

Χορός.

φεῦ φεῦ· βροτοῖσιν ὡς τὰ χρηστὰ πράγματα
χρηστῶν ἀφορμὰς ἐνδίδωσ᾽ ἀεὶ λόγων.

Ἀγαμέμνων.

ἀχθεινὰ μέν μοι τἀλλότρια κρίνειν κακά,
ὅμως δ᾽ ἀνάγκη· καὶ γὰρ αἰσχύνην φέρει,
πρᾶγμ᾽ ἐς χέρας λαβόντ᾽ ἀπώσασθαι τόδε.
ἐμοὶ δ᾽, ἵν᾽ εἰδῇς, οὔτ᾽ ἐμὴν δοκεῖς χάριν
οὔτ᾽ οὖν Ἀχαιῶν ἄνδρ᾽ ἀποκτεῖναι ξένον,
ἀλλ᾽ ὡς ἔχῃς τὸν χρυσὸν ἐν δόμοισι σοῖς.
λέγεις δὲ σαυτῷ πρόσφορ᾽ ἐν κακοῖσιν ὤν.
τάχ᾽ οὖν παρ᾽ ὑμῖν ῥᾴδιον ξενοκτονεῖν·
ἡμῖν δέ γ᾽ αἰσχρὸν τοῖσιν Ἕλλησιν τόδε.
πῶς οὖν σε κρίνας μὴ ἀδικεῖν φύγω ψόγον;
οὐκ ἂν δυναίμην. ἀλλ᾽ ἐπεὶ τὰ μὴ καλὰ
πράσσειν ἐτόλμας, τλῆθι καὶ τὰ μὴ φίλα.

Πολυμήστωρ.

οἴμοι, γυναικός, ὡς ἔοιχ᾽, ἡσσώμενος
δούλης, ὑφέξω τοῖς κακίοσιν δίκην.

Ἑκάβη.

οὔκουν δικαίως, εἴπερ εἰργάσω κακά;

Πολυμήστωρ.

οἴμοι τέκνων τῶνδ' ὀμμάτων τ' ἐμῶν, τάλας.

Ἑκάβη.

ἀλγεῖς· τί δ'; ἦ 'μὲ παιδὸς οὐκ ἀλγεῖν δοκεῖς;

Πολυμήστωρ.

χαίρεις ὑβρίζουσ' εἰς ἔμ', ὦ πανοῦργε σύ;

Ἑκάβη.

οὐ γάρ με χαίρειν χρή σε τιμωρουμένην;

Πολυμήστωρ.

ἀλλ' οὐ τάχ', ἡνίκ' ἄν σε ποντία νοτὶς

Ἑκάβη.

μῶν ναυστολήσῃ γῆς ὅρους Ἑλληνίδος;

Πολυμήστωρ.

κρύψῃ μὲν οὖν πεσοῦσαν ἐκ καρχησίων.

Ἑκάβη.

πρὸς τοῦ βιαίων τυγχάνουσαν ἁλμάτων;

Πολυμηστωρ.

αὐτὴ πρὸς ἱστὸν ναὸς ἀμβήσει ποδί.

Ἑκάβη.

ὑποπτέροις νώτοισιν; ἢ ποίῳ τρόπῳ;

Πολυμήστωρ.

κύων γενήσει πύρσ' ἔχουσα δέργματα.

Ἑκάβη.

πῶς δ' οἶσθα μορφῆς τῆς ἐμῆς μετάστασιν ;

Πολυμήστωρ.

ὁ Θρῃξὶ μάντις εἶπε Διόνυσος τάδε.

Ἑκάβη.

σοὶ δ' οὐκ ἔχρησεν οὐδὲν ὧν ἔχεις κακῶν ;

Πολυμήστωρ.

οὐ γάρ ποτ' ἂν σύ μ' εἷλες ὧδε σὺν δόλῳ.

Ἑκάβη.

θανοῦσα δ' ἢ ζῶσ' ἐνθάδ' ἐκπλήσω βίον ;

Πολυμήστωρ.

θανοῦσα· τύμβῳ δ' ὄνομα σῷ κεκλήσεται

Ἑκάβη.

μορφῆς ἐπῳδόν, ἢ τί, τῆς ἐμῆς ἐρεῖς ;

Πολυμήστωρ.

κυνὸς ταλαίνης σῆμα, ναυτίλοις τέκμαρ.

Ἑκάβη.

οὐδὲν μέλει μοι σοῦ γέ μοι δόντος δίκην.

Πολυμήστωρ.

καὶ σήν γ' ἀνάγκη παῖδα Κασάνδραν θανεῖν.

Ἑκάβη.

ἀπέπτυσ'· αὐτῷ ταῦτα σοὶ δίδωμ' ἔχειν.

Πολυμήστωρ.

κτενεῖ νιν ἡ τοῦδ' ἄλοχος, οἰκουρὸς πικρά.

Ἑκάβη.

μήπω μανείη Τυνδαρὶς τοσόνδε παῖς.

Πολυμήστωρ.

καὐτόν γε τοῦτον, πέλεκυν ἐξάρασ' ἄνω.

Ἀγαμέμνων.

οὗτος σύ, μαίνει, καὶ κακῶν ἐρᾷς τυχεῖν;

Πολυμήστωρ.

κτεῖν', ὡς ἐν Ἄργει φόνια λουτρά σ' ἀμμένει.

Ἀγαμέμνων. *(To Attendants.)*

οὐχ ἕλξετ' αὐτόν, δμῶες, ἐκποδὼν βίᾳ;

Πολυμήστωρ.

ἀλγεῖς ἀκούων;

Ἀγαμέμνων.

οὐκ ἐφέξετε στόμα;

Πολυμήστωρ.

ἐγκλῄετ'· εἴρηται γάρ.

Ἀγαμέμνων.

οὐχ ὅσον τάχος
νήσων ἐρήμων αὐτὸν ἐκβαλεῖτέ που,
ἐπείπερ οὕτω καὶ λίαν θρασυστομεῖ;

Ἑκάβη, σὺ δ᾽, ὦ τάλαινα, διπτύχους νεκροὺς
στείχουσα θάπτε· δεσποτῶν δ᾽ ὑμᾶς χρεὼν
σκηναῖς πελάζειν, Τρῳάδες· καὶ γὰρ πνοὰς
πρὸς οἶκον ἤδη τάσδε πομπίμους ὁρῶ.
εὖ δ᾽ ἐς πάτραν πλεύσαιμεν, εὖ δὲ τἀν δόμοις
ἔχοντ᾽ ἴδοιμεν, τῶνδ᾽ ἀφειμένοι πόνων.

Χορός.

ἴτε πρὸς λιμένας σκηνάς τε, φίλαι,
τῶν δεσποσύνων πειρασόμεναι
μόχθων· στερρὰ γὰρ ἀνάγκη.

NOTES

Line 1 ff. THE opening speech, as usual, gives the scene (*τήνδ' ἀρίστην Χερσονησίαν πλάκα*, 8; *ἐν γῇ τῇδε Χερσονησίᾳ*, 33; and *τῆσδε Θρῃκίας χθονός*, 36). The speaker, the ghost of Polydorus, introduces himself (3) as well as his mother Hecuba (53) who is the next person to come upon the scene. He also puts the audience in possession of the facts necessary for understanding the situation and that which is to follow. Thus the prologue to some extent serves the purpose of a play-bill.

The scene is laid in front of the tent of Agamemnon (53. 4).

With the opening words compare the beginning of Troad. *ἥκω λιπὼν Αἴγαιον ἁλμυρὸν βάθος | πόντου Ποσειδῶν.*

l. 2. **θεῶν**: i. e. the gods of heaven and the upper world.

l. 3. According to Homer, Dymas, a Phrygian, was the father of Hecuba. Cisseus was a Thracian (Virg. Aen. v. 536–7), and Euripides may have adopted this parentage of Hecuba as harmonizing with the friendship between Priam and the Thracian king Polymestor (7). Virgil follows the same mythological tradition: he calls Hecuba Cisseis.

l. 4. **Φρυγῶν**, as elsewhere in the Greek dramatists, = Trojans. In Homer the Phrygians and the Trojans are distinct.

l. 5. **ἔσχε**: the aorist marks the time when the danger first menaced Troy. **πεσεῖν**: the infinitive is constructed with *κίνδυνος ἔσχε πόλιν* as with *κίνδυνός ἐστι* and similar expressions. The idea of future time is sufficiently marked by *κίνδυνος* so that the future tense is not required in the infinitive. See note on 768.

l. 6. **ὑπεξέπεμψε** = *ἐκπέμπει* **λάθρᾳ**, 10.

l. 9. **φίλιππον**: compare 428 and *Θρῄκης εὔιππον γένος* 1088–90. Thrace was famous for its horses: *ἱπποπόλοι* is an epithet of the Thracians in Hom. Il. xiii. 4 and xiv. 227.

l. 10. **ἐκπέμπει**: historic present, hence the optative *ἵν' εἴη*. Other similar presents in this same speech 21, 23, 25.

l. 12. **βίου**, as often, 'sustenance of life.'

l. 13. **ὃ** (accusative) **καί**, 'wherefore also.' Compare *τό* = 'wherefore,' e. g. Hom. Il. xix. 213 *τό μοι οὔ τι μετὰ φρεσὶ ταῦτα μέμηλεν.* On the same principle *τί* = 'why?'

l. 14. **ὑπεξέπεμψεν**: sc. *πατήρ*, 11.

ὅπλα: in defence. **ἔγχος** (15): for attack.

l. 16. **μέν** answered by **δέ**, 21. **ὁρίσματα**: apparently here = 'walls.' **ἔκειτο**, however, seems an unsuitable word. Professor Murray suggests *ἔτ' εἶχ'*.

l. 19. **πᾰτρῴῳ**: but **πᾰτρῷα** (22) and **πᾰτρῷος** (26).

l. 20. **ὥς τις πτόρθος.** Compare Hom. Il. xviii. 56 *ὁ δ' ἀνέδραμεν ἔρνεϊ ἶσος*, and Psalm cxliv. 12 'that our sons may grow up as the young plants.'

l. 23. **αὐτός**: sc. *πατήρ*, understood out of **πατρῷα**, 22. *αὐτός*, emphatic, as always in the nominative, 'my father himself.' **θεοδμήτῳ** here seems to be used not in the sense of 'built, founded, by the gods,' but as simply 'consecrated.' Priam was slain at the altar of Zeus, Troad. 16 *πρὸς δὲ κρηπίδων βάθροις | πέπτωκε Πρίαμος Ζηνὸς ἑρκείου θανών*, and Virgil, Aen. ii. 501 'Priamumque per aras | sanguine foedantem, quos ipse sacraverat, ignes.'

l. 24. **Ἀχιλλέως παιδός**: Neoptolemus (alias Pyrrhus). **ἐκ** with passive = *ὑπό* with genitive, as again 407; a poetical and Herodotean usage.

l. 27. **ἔχῃ.** The subjunctive after a past tense *may* here be accounted for on the ground that the purpose *ἵνα . . . ἔχῃ* still holds, though the subjunctive dependent on a past tense is often found where such an explanation is not possible.

l. 28. The sense is the same as if the word **ἄλλοτε** had also preceded *ἐπ' ἀκταῖς, κεῖμαι δ' (ἄλλοτε) ἐπ' ἀκταῖς ἄλλοτ' ἐν πόντου σάλῳ.*

l. 29. **διαύλοις**: literally the double course from the starting-point of a race to the end of the course and back again to the starting-point; here of the ebb and flow of the waves, or, more simply, their motion to and fro, *ἐνταῦθα κἀκεῖσε ὑπὸ τῶν κυμάτων φορούμενος*, Schol.

l. 30. **ὑπὲρ μητρός**: he had appeared in a dream to his mother above her head (72 ff.): compare Hom. Od. iv. 803 *στῆ δ' ἄρ' ὑπὲρ κεφαλῆς* (of an apparition seen in a dream).

l. 32. **τριταῖον** (here = *τρίτον*) **ἤδη φέγγος**, accusative of duration of time, 'already for three days'; compare Eur. Hipp. 275 *τριταίαν γ' οὖσ' ἄσιτος ἡμέραν.*

l. 34. **πάρα** = *πάρεστι.*

l. 35. ἔχοντες, 'keeping back' their ships, i.e. not putting out to sea.

l. 39. εὐθύνοντας: as if *στρατιώτας* not *στράτευμα* had preceded; so Xen. Anab. ii. 1. 6 *τὸ δὲ στράτευμα ἐπορίζετο σῖτον . . . κόπτοντες τοὺς βοῦς καὶ ὄνους.* πλάτην: literally 'oar,' here = 'vessel': compare Eur. Cycl. 15 *ηὔθυνον δόρυ,* 'I steered the ship.'

l. 44. θανεῖν ἀδελφήν is the object of ἄγει = *τὸν τῆς ἀδελφῆς θάνατον.*

l. 47. γάρ introduces the explanation how it will come to pass that Hecuba will see his corpse (45).

l. 50. τύμβου κυρῆσαι, κἀς χέρας μητρὸς πεσεῖν. That which is the main object, viz. obtaining burial, is put first, though in order of time it comes after falling into his mother's hands.

l. 51. τοὐμόν: the subject of ἔσται: my wish will be accomplished.

τυγχάνειν is regularly constructed with a genitive as in 42: but it may take, as here ὅσονπερ, the accusative of a neuter pronoun.

l. 53. ἥδε, 'here she is,' announces her approach.

περᾷ . . . πόδα: an extension of the cognate accusative, *περᾷ* being intransitive; so *ἐλθεῖν πόδα, βαίνειν πόδα* are found in the dramatists.

ὑπὸ σκηνῆς, 'from under the tent': compare 665 *δόμων ὕπο.*

l. 54. φάντασμα δειμαίνουσ' ἐμόν: see 72 ff. *ὄψιν φοβεράν.*

l. 55. ἥτις = *quippe quae,* gives the reason of the following statement ὡς . . . ποτε. ἐκ marks the change from one state to another. In Troad. 494–5, Hecuba laments that she who has been a queen will have to perform a menial office and lie on the bare ground, *ἢ σιτοποιεῖν κἀν πέδῳ κοίτας ἔχειν | ῥυσοῖσι νώτοις βασιλικῶν ἐκ δεμνίων.* Compare also 1160 below.

l. 56. δούλειον ἦμαρ: similarly *δούλιον ἦμαρ,* and *ἦμαρ ὀρφανικόν* in Homer.

εὖ ποτ' (*ἔπραξας*).

ll. 57–8. The construction is *φθείρει σε, ἀντισηκώσας (τὴν φθορὰν) τῆς πάροιθ' εὐπραξίας.*

ll. 59–98. Notice in these anapaests (1) the resolution of the anapaest into ◡ ◡ ◡ ◡ (63); (2) the absence of the usual caesura at the end of the second foot in a line consisting of four complete anapaests (63 and 97); (3) the admixture of dactylic hexameters (74, 75, 90, 91); (4) occasional Doric forms, e.g. *διερειδομένα, στεροπά, μᾶτερ,* &c. All these points show that the passage is more lyrical than the regular anapaestic systems, and was probably sung, not simply declaimed.

Anapaestic rhythms run on without a pause, except when (1) there

is an incomplete foot, e. g. 82, in which case the pause compensates for the lacking syllable; or when (2) there are only two anapaests in the line instead of four (83). No hiatus is allowed except where such a pause occurs (67, 68 *προτιθεῖσα. ὦ*). Hence also at the end of a line a syllable which is required to be short must, if it ends with a consonant, be followed by a vowel at the beginning of the next line (79, 80 *ἐμὸν ὅς*). On the other hand a short syllable may be used instead of a long one when followed by a pause (83 *νέον*).

l. 59. **παῖδες** may be either 'slaves' or 'daughters,' 'maidens.' They are attendants upon Hecuba, and are distinct from the Chorus who do not enter till 100.

ll. 63–4. **μου . . . χειρὸς προσλαζύμεναι.** The combination may be either (1) 'taking hold of me by the hand,' *μου* and *χειρός* depending on *προσλαζύμεναι* or 'taking hold of my hand,' *μου* depending on *χειρός*. *γεραιᾶς*, but *γεραῖᾱς*, 145.

l. 65. **σκολιῷ σκίπωνι χερὸς διερειδομένα,** 'leaning on the curved staff of my hand.' She carries a stick with a curved handle, such as is shown in ancient works of art, e. g. on the Lucanian vase mentioned in the Introduction. On this vase a female figure, probably Hecuba, carries such a staff. Sophocles is said to have introduced the use of this 'curved' staff in the theatre. With **σκίπωνι χερός** compare Iph. in Aul. 617 *χερὸς στηρίγματα.*

l. 67. **προτιθεῖσα**: the object is probably *σκίπωνα* (understood from *σκίπωνι*) not *ἤλυσιν.*

l. 68. **στεροπά**: generally of lightning, here of the flashing light of the sun, as also in Soph. Trach. 99 *ὦ λαμπρᾷ στεροπᾷ φλεγέθων* addressed to the sun.

l. 69. **αἴρομαι,** 'am excited.'

l. 70. **πότνια**: first syllable short; *α* long by position before **χθών.**

l. 71. For earth as the mother of dreams compare Iph. in Taur. 1262–3 *νύχια* | *χθὼν ἐτεκνώσατο φάσματ' ὀνείρων.* **μελανοπτερύγων**: compare 705; *black*-winged because appearing at night.

l. 72. **ἀποπέμπομαι,** 'I seek to avert from myself.'

l. 74. **Θρῄκην**: the Attic form would be *Θρᾴκην*: the *η* is due probably to Epic influence.

l. 79. **χθόνιοι,** 'gods of the nether world,' not 'gods of the country,' Thracian (*ἐγχώριοι*).

l. 82. **πατρίου** (his father's friend) would in prose be *πατρῴου,* but the distinction between *πατρῷος* (*paternus*) and *πάτριος* (*patrius*) is not maintained in poetry.

l. 83. **νέον**: in bad sense, new and terrible.

l. 84. **μέλος**: because there will be reason for a dirge, a mournful strain.

l. 85–6. **οὔποτε . . . φρίσσει**, 'has never shuddered as it does now.' This is similar to the use of *πάρος* with a present, e.g. Hom. Od. ix. 448 *οὔτι πάρος γε λελειμμένος ἔρχεαι οἰῶν*, 'you never before came, as you do now, left behind by the sheep.'

ἀλίαστος: agreeing with **φρὴν** though adverbial in sense: 'my spirit shudders incessantly'; but *ἀλίαστον* is a plausible conjecture; compare Hom. Il. xxiv. 549 *μηδ' ἀλίαστον ὀδύρεο.*

ll. 87–8. **ποῦ . . . ἐσίδω**, 'where am I to see?' deliberative subjunctive, here equivalent to a wish. Similar is the use of *πῶς ἂν* with the optative expressing a wish.

θείαν, 'inspired,' because Helenus was a seer, *οἰωνοπόλων ὄχ' ἄριστος*, Hom. Il. vi. 76. Similarly Aesch. Ag. 1084 *μένει τὸ θεῖον δουλίᾳ περ ἐν φρενί* of Cassandra.

ll. 90–1. The hexameter, the metre of oracles, is appropriate to the description of a warning sent by a dream.

ll. 91–2. There appears to be some corruption here. The spondee **οἰκτρῶς** is superfluous, ordinary anapaestic rhythm being divided into dipodies. Porson conjectured *ἀνοίκτως* instead of *ἀνάγκᾳ οἰκτρῶς*. But if *ἀνοίκτως* was the original, how did the reading of the MSS. arise?

ll. 95–6. **γέρας**: in apposition to **τινά**.

l. 98. **δαίμονες**: apparently = *χθόνιοι θεοί*, 79. **δαίμονες, ἱκετεύω**: a dactyl followed by an anapaest is rare in anapaestic rhythm: another example 147.

l. 100. **σπουδῇ**, 'in haste' (compare 216), not, as sometimes, 'with difficulty.'

l. 102. **ἐκληρώθην**. In Troad. 240 ff., there is an account of the allotment of Trojan women to different Greek chieftains.

l. 110. **δόξαι**: in Oratio Recta it would be *ἔδοξε* (impersonal).

l. 112. Note **ὅτε** not *ὅτι*, and compare 239 *οἶσθ' ἡνίκα, κ.τ.λ.* **χρυσέοις**, dissyllabic. Similarly 465.

l. 113. **ἔσχε**, 'stopped.' **σχεδίας**: here of vessels generally, not, as seems to have been the original meaning, a temporary structure put together for immediate use.

l. 114. **προτόνοι**: are usually the forestays supporting the mast; here they are used to support the sails: **λαίφη προτόνοις ἐπερειδομένας**, 'supporting their sails on the stays.'

l. 118. **συνέπαισε**: gives the notion of two waves of conflicting opinion.

l. 121. **δοκοῦν**: accusative absolute: compare 506 and Thuc. iv. 125

ἀμφοτέροις μὲν δοκοῦν ἀναχωρεῖν . . . οἱ μὲν Μακεδόνες . . . ἐχώρουν ἐπ' οἴκου. Similarly *δόξαν, παρόν, ἐξόν, κ.τ.λ.*

l. 122. **ἦν . . . σπεύδων** = *ἔσπευδε*: but slightly emphasizes the continuance of his effort, compare *λέγων ἐστιν,* 1179.

l. 123. **τῆς μαντιπόλου Βάκχης**, Cassandra: compare 676. *Βάκχη*, 'frenzied, inspired, woman.'

ἀνέχων: literally 'upholding,' 'sustaining,' and so, 'constant to' his love for Cassandra. Soph. Aj. 211 *ἐπεί σε λέχος δουριάλωτον | στέρξας ἀνέχει θούριος Αἴας.*

l. 125. **τὼ Θησείδα**: Acamas and Demophon: see Heraclidae 115, 119.

ll. 126–7. **δισσῶν μύθων**: does not necessarily imply that their opinions were different, but merely that they both spoke. The stress is on the second clause: the first in prose would have *μέν*. Though they each had their say, they agreed in their conclusion.

l. 128. **στεφανοῦν.** So also *στέφειν* is used metaphorically in reference to libations, e. g. Soph. Ant. 431 *χοαῖσι τρισπόνδοισι τὸν νέκυν στέφει.*

l. 129. **χλωρῷ**, 'fresh,' 'youthful.' Soph. Trach. 1055 *χλωρὸν αἷμα.* The sacrifice is all the more precious because it is that of one who is in the prime of life.

l. 130. **οὐκ ἐφάτην**: *negabant.*

ll. 132–5. The general sense is that the weight of the vehemently contending opinions was almost equally balanced until the son of Laertes, Odysseus, turned the scale.

l. 134. It is significant of the change of sentiment between the age of the Homeric poems and the fifth century B.C., that the character of Odysseus is represented in an unfavourable light. So to some extent even in the Ajax and the Philoctetes of Sophocles.

l. 137. **δούλων**: adjective, with **σφαγίων.** **οὕνεκα**, 'for the sake of (avoiding),' 'for lack of.'

l. 141. **οἰχομένοις** = *τεθνηκόσι.*

l. 143. **ὅσον οὐκ** = *μόνον οὐκ* = *tantum non*, 'only just not,' 'all but,' 'almost.' **ὅσον οὐκ ἤδη**, 'almost at once,' 'immediately.'

l. 144. **πῶλον**: with the metaphor compare 205 *μόσχον*, 526 *μόσχου*, and Horace, Odes ii. 5. 5 'circa virentes est animus tuae | campos iuvencae.'

l. 146. **ἴθι ναούς**: either of two explanations is possible, viz. (1) verb of motion constructed with accusative of goal without preposition, or (2) preposition (*πρός*) anticipated from the second clause. Both these are poetical usages.

l. 147. See note on 98.

l. 148. **κήρυσσε**, 'invoke.' There seems to be no other instance

exactly parallel to this, but *κηρύσσειν ἀγορήνδε* (*πόλεμόνδε*) *Ἀχαιούς* in Homer is somewhat similar. See also Ar. Ach. 748.

l. 149. **ὑπὸ γαῖᾰν.** The short syllable is permissible, because there is a pause after it: compare *νέον*, 83.

l. 151. **ὀρφανόν**: usually of three terminations, here of two. Similarly *στερρός*, 296, *γενναῖος*, 592, *θῆλυν*, 659.

l. 152. **τύμβου προπετῆ.** The meaning is uncertain. Perhaps (1) 'fallen in front of the tomb' = *πρὸ τύμβου πεσοῦσαν*, or (2) 'on the point of the tomb.' There seems to be no exact parallel for either interpretation.

ll. 153–5. **αἵματι . . . νασμῷ.** The second word expands the idea of the first so that the whole virtually = *αἵματι ῥέοντι.* The gold necklace may perhaps be intended to be characteristic of a Trojan woman, as in 492 *τῶν πολυχρύσων Φρυγῶν*, but more probably it is mentioned simply as a natural ornament for a maiden. Compare Hom. Il. ii. 872 *ὃς καὶ χρυσὸν ἔχων πόλεμόνδ' ἴεν ἠΰτε κούρη* and Aristoph. Birds 670 *ὅσον δ' ἔχει τὸν χρυσόν, ὥσπερ παρθένος.*

ll. 155 ff. On these lyrical anapaests see the note 59 ff. Also observe (1) the proportion of spondaic lines, which is greater than in ordinary anapaests; (2) the more frequent use of the incomplete (catalectic) dimeter (= four feet) not, as before, merely at the close of a section, but as a more regular element, occurring, e. g. in two consecutive lines (158, 159), or at the beginning of a speech (189, 192); (3) the use of a line of three anapaests, whether complete (201), or incomplete (e.g. 183), unless this be regarded as dochmiac, viz. ⏓ — — ⏓ —; (4) the slight admixture of other rhythms, viz. dactyls (168, 209), iambics (169, 210), and probably dochmiac (186 ⏑ ⏖ — ⏑ —). The whole passage illustrates the repetition of words, for which Euripides is ridiculed by Aristophanes in the Frogs. It must, however, be borne in mind that these repetitions (like the interjections *ὤμοι*, &c.), would have a very different effect when recited or sung from that which they have for us when simply read in print. Compare, though it is not precisely similar, the repetition of words in modern vocal music.

l. 157. **δειλαία . . . γήρως**, 'wretched in respect of old age.' For the genitive compare 183, 661, 783, 1037.

l. 160. **γέννᾱ** here, but usually *γέννᾰ.* There are similar variations between *πρύμνᾰ*, *πρύμνη*, and *τόλμᾰ*, *τόλμᾱ* (the latter in Doric dialect). *γέννα* appears to be used here in the sense of 'offspring,' 'children,' as in 191.

l. 162. Parodied apparently in Aristophanes, Clouds 718, as also 172 ff. certainly is in Clouds 1165. See the Introduction, p. 11.

πρέσβυς: Priam.

l. 163. **ποίαν**: for the omission of *ὁδόν* compare 1059, 1060, and Aristophanes, Birds 1 *ὀρθὴν* (sc. *ὁδὸν*) *κελεύεις* (sc. *ἰέναι*);

l. 164. **ἥσω πόδα**: compare Rhesus 798 *ἵεσαν φυγῇ πόδα.* **θεῶν**: treated as monosyllable.

l. 165. **δαίμων**: when contrasted with *θεός* is a divinity of lesser rank. *νῷν* Hecuba and Polyxena.

l. 166. **ἐνεγκοῦσαι**, 'having brought tidings,' not 'having endured.'

l. 168. **ἀπωλέσατε**: sc. *με.*

l. 172. See note on 162. **αὐλάν**: the tent or hut of Agamemnon, 53, 54, referred to as *οἶκοι*, 174.

l. 178. **νέον**: see 83, note.

l. 179. **ὥστ' ὄρνιν**: because a bird is easily scared.

l. 182. **τί με δυσφημεῖς**, 'why do you utter ill-omened words about me?' For the accusative compare Soph. El. 1182 *οὔτοι ποτ' ἄλλην ἢ 'μὲ δυσφημεῖς.*

φροίμιά μοι κακά: Troad. 712 *ὥς μοι φροιμίων ἄρχει* (2nd person sing. middle) *κακῶν.*

l. 183. For the genitive see note on 157.

l. 189. **σφάξαι σε . . . συντείνει**, 'is all directed to slaying you.'

l. 190. **πρὸς τύμβον**: the accusative because previous motion is implied; 'to take to the tomb and slay there'; compare 221 and 261.

l. 191. **Πηλείᾳ γέννᾳ**, 'the son of Peleus,' i.e. Achilles: compare Soph. O. T. 267 *τῷ Λαβδακείῳ παιδί*, the son of Labdacus. Neither *Πηλείδᾳ* (so the MSS.) nor *Πηλείδα* appears possible. The former is not Greek, for *Πηλείδης* cannot be used as an adjective = 'belonging to Peleus': the latter would mean 'the son of the son of Peleus' (*Πηλείδα* genitive).

l. 193. **κακῶν**: strictly a partitive genitive: 'those of evils which are **ἀμέγαρτα**,' but it would be pedantic to express this shade of thought in translation into English except by emphasis on the adjective.

l. 196. **ἀγγέλλουσι.** The subject might be *φᾶμαι* understood from *φάμας*, but more probably 'people report,' 'it is reported.' **δόξαι**: see 110 with note.

l. 197. **μοι**: the so-called 'dativus ethicus.'

l. 199. **ὦ δυστάνου μᾶτερ βιοτᾶς**: apparently the genitive is similar to that in 183, not dependent on *μᾶτερ*: compare also 425.

l. 200. **αὖ**: this is a fresh calamity.

l. 203. **παῖς ἅδε** = *ἐγώ.*

ll. 207–8. Literally 'being sent for Hades down into the darkness of (= below) the earth.'

ll. 211–15. **σοῦ** dependent on **βίον**, 213. **μὲν . . . δέ**: the contrast is

clear, but there is a slight irregularity in the expression of it. The general sense is—I weep for your life, miserable as you are, but I do not weep for the (loss of) my own life, which would be one of outrage and disgrace; no, death is preferable for me. **μετακλαίομαι**: the meaning of *μέτα* in this compound is not certain; perhaps simply 'afterwards': I weep for you, but not afterwards, in turn, for myself; or it may mean looking back afterwards with regret.

l. 215. **ἐκύρησεν**: the aorist here, as often, refers to the present time, and must in English be represented either by a present or by a perfect. The metre is noticeable because a group of anapaests generally ends with an incomplete (catalectic) line, not with four complete feet as here.

l. 216. **καὶ μήν**: this combination of particles often introduces a person appearing on the stage: so 665. Odysseus is named so that the audience may know who is coming.

σπουδῇ ποδός: compare 100, note.

l. 217. **νέον**: see 83, note.

l. 219. **ψῆφον τὴν κρανθεῖσαν**, 'the vote which has been determined,' Troad. 780 *ψῆφος ἐκράνθη.*

l. 221. **πρὸς ὀρθὸν χῶμα**: see 190, note. The tomb is marked by a raised mound of earth. This is illustrated on the 'Megarian Bowl' referred to in the Introduction, p. 11, and figured in the book there mentioned.

l. 223. **θύματος**: the genitive is dependent on **ἐπιστάτης**.

l. 224. **ἐπέστη**: the past tense, because Neoptolemus was appointed to be overseer of the sacrifice when the resolution was taken.

τάσσουσιν in the previous line refers to the same time.

l. 225. **οἶσθ'. . . ὃ δρᾶσον** = 'knowest thou the thing which thou must do?' The imperative is equivalent to *χρὴ δρᾶσαι* or *κελεύω σε δρᾶσαι.* This is probably a colloquial use, being found in comedy. Sometimes the future indicative (which can be used in an imperative sense) takes the place of the imperative in this phrase: e.g. Cycl. 131 *οἶσθ' οὖν ὃ δράσεις*; (*δρᾶσον* printed in some texts is a mere conjecture).

μήτ' ἀποσπασθῇς βίᾳ = do not allow yourself to be torn away (from Polyxena) perforce, but give her up willingly. Compare 277.

l. 227. **γίγνωσκε δ' ἀλκήν**, 'recognize (the feebleness of) your strength.' Troad. 723 *μήτε σθένουσα μηδὲν ἰσχύειν δόκει. ἔχεις γὰρ ἀλκὴν οὐδαμῇ.*

l. 228. **τοι**: introduces a maxim.

l. 231. The connexion between this line and the preceding, and the force of *καὶ ἐγώ*, appears to be as follows: the impending peril is

great, rife with tears and lamentations, for I also (like others) have lived too long, and evils await me greater than death would have been. **οὗ** : the locative genitive, 'where.'

l. 234. **ἔστι** (observe the accent) = *ἔξεστι* : compare 238.

ll. 236–7. **σοὶ μὲν εἰρῆσθαι, ἡμᾶς δὲ ἀκοῦσαι χρεών** : literally 'it is right that speech should have been made by you, and that we should hear,' i.e. that you should answer my questions, and that I should hear what you say. The perfect tense, *εἰρῆσθαι*, anticipates the time when the answer has been given. **ἐρωτῶντας** : when a woman speaks of herself in the plural, the masculine gender is always used.

ll. 239 ff. The story of Odysseus entering Troy as a spy, disguised as a beggar, is referred to in Hom. Od. iv. 244 ff. and in the Rhesus 710 ff.

l. 241. **φόνου σταλαγμοί** : drops of blood streaming down his face, his eyes and cheeks being bruised by himself in order to disguise his features : Od. iv. 244 *αὐτόν μιν πληγῇσιν ἀεικελίῃσι δαμάσσας.*

l. 243. In Homer Helen does not betray the secret to any one.

l. 246. I.e. he clung so persistently to Hecuba in supplication (clasping her knees—the usual attitude of a suppliant), that his hand, as it were, grew fixed and lifeless in the same position. *γε* is often used, as here, when a speaker assents, or adds, to something which has just been said : so also 250, 421, 766, 782.

l. 251. **οὔκουν κακύνει, κ.τ.λ.**, 'art thou not then shown to be base by these designs?'

l. 252. **ἔπαθες οἷα φῄς παθεῖν** : i.e. *εὖ*, *πάσχειν* being used of receiving either good or bad treatment.

l. 253. **δύνᾳ** : a form of the 2nd person sing. pres. ind. of *δύναμαι* : compare *ἐπίστᾳ* (= *ἐπίστασαι*) Aesch. Eum. 86 and 581.

ll. 254–5. **ὅσοι δημηγόρους ζηλοῦτε τιμάς** : Euripides was thinking of his own times.

l. 258. 'But what cunning plea thought they to have in this?' *τοῦτο*, the sacrifice due to Achilles, used as a plea for condemning Polyxena to death.

l. 260. **χρῆν** : supposed to be an infinitive ; but the form can hardly be accounted for : the regular infinitive is *χρῆναι*, contracted from *χρὴ εἶναι*, as *χρῆν*, imperfect indicative (265), is from *χρὴ ἦν*. Hence *τὸ χρή* may be right, in which case *χρή* is simply an indeclinable substantive.

l. 261. **πρὸς τύμβον** : see 190, note.

l. 262. **τοὺς κτανόντας** ; the meaning is illustrated by 387, 388.

ll. 263–4. There is a stress on **τήνδε**, as is shown by **ἥδε γε**,

γε emphasizing ἥδε. τείνει, 'directs,' the metaphor being taken from shooting with a bow.

l. 265. αἰτεῖν χρῆν (see on 260) = *postulare oportebat* (not *oportet*), 'he ought to have demanded.' προσφάγματα: plural in reference to a single person, so in Hipp. 11 Hippolytus is called Πιτθέως παιδεύματα, 'pupil of Pittheus.' This is a poetic use, adding some dignity of expression.

l. 266. ὤλεσεν . . . ἄγει τε = ὤλεσεν ἄγουσα.

l. 268. οὐχ ἡμῶν τόδε, 'this does not concern *us*.'

l. 269. Τυνδαρίς, daughter of Tyndareus, Helen: so in Virg. Aen. ii. 569 and 601. εἶδος: accusative of respect.

l. 270. οὐδὲν ἧσσον = μᾶλλον, and so οὐχ ἥκιστα = μάλιστα.

l. 271. The meaning seems to be, 'I make this contention against the plea of justice': i.e. against the plea that the sacrifice of Polyxena is just (compare ἐνδίκως, 263). Or it may be, 'with justice I make this contention.' λόγον is a 'cognate' accusative.

l. 275. ἀνθάπτομαι, 'I in turn touch you': the verb takes two genitives, viz. of the person touched (σου), and of the part by which he is touched. τῶν αὐτῶν: i.e. hand and cheek.

l. 277. ἀποσπάσῃς: addressed to Odysseus. κτάνητε (278): to the Greeks in general.

l. 279. Probably interpolated from Orestes 66 ταύτῃ γέγηθε κἀπιλήθεται κακῶν.

l. 281. πόλις: it has been suspected that this word is due to a corruption in the text, but perhaps without sufficient reason. At first sight it seems out of place with the other words with which it is associated: on the other hand Hecuba is twice spoken of as ἄπολις, 669 and 811, and it is natural for her to dwell on the thought that Polyxena is all that she has to make up for her loss. Somewhat similar is Soph. Aj. 518, where Tecmessa says of Ajax, τίς δῆτ' ἐμοὶ γένοιτ' ἂν ἀντὶ σοῦ πατρίς; βάκτρον: so in Sophocles, O. C. 848 and 1109, the daughters of Oedipus are called his σκῆπτρα.

l. 282. μή not οὐ, because ἃ is indefinite, 'whatever things.'

l. 283. εὐτυχοῦντας subordinate to, not parallel with, κρατοῦντας; 'those who have power should not think in their prosperity that they will always fare well.'

l. 284. ἦν ποτ': sc. εὐτυχοῦσα.

l. 286. φίλον γένειον: not a mere periphrasis for φίλε; she is touching his chin in supplication; compare 344.

l. 288. παρηγόρησον ὡς, 'exhort them (to the effect) that,' &c.

φθόνος: the indignation (= νέμεσις) which such impious murder would excite. The word is generally applied to the φθόνος which attends on the arrogance of prosperity.

l. 291. **τοῖς ἐλευθέροις**: *dativus commodi*; 'there is the same law about bloodshed in the interest both of the free and of slaves,' i. e. whether the person killed be slave or free.

l. 293. **κἂν κακῶς λέγῃς**: i. e. even if what you say is wrong: compare Ennius, Hecuba, quoted by Gellius, xi. 4:—

'Haec tu etsi perverse dices, facile Achivos flexeris:
Nam opulenti cum locuntur pariter atque ignobiles,
Eadem dicta eademque oratio aequa non aeque valet.'

l. 295. **δοκούντων**, 'those of repute,' contrasted with **ἀδοξούντων**: compare Troad. 608–9 where *τὰ μὲν τὰ* (? *τὸ*, see note on 622) *μηδὲν ὄντα* are contrasted with *τὰ δὲ δοκοῦντα*.

l. 296. **στερρός**: here of two terminations, elsewhere of three, so *ὀρφανόν*, 151, *γενναῖος*, 592, *θῆλυν*, 659.

l. 299. **τῷ θυμουμένῳ**: causal dative, 'by reason of your anger.' *τό* with participle = a substantive. This use is especially characteristic of Thucydides, e. g. vii. 68 *τῆς γνώμης τὸ θυμούμενον*, and i. 90 *τὸ βουλόμενον τῆς γνώμης*.

l. 300. **δυσμενῆ ποιοῦ**, 'count him as a foe.'

l. 301. **ὑφ' οὗπερ**. *ὑπό* with the genitive is the regular construction to express the agent with passive verbs: and **ηὐτύχουν** is equivalent in meaning to a passive. So *ὑπό* with the genitive is found with other active verbs which have a passive meaning: e. g. *πάσχω, πίπτω, φεύγω*. Compare 431.

ll. 303–5. **εἶπον . . . δοῦναι** = *iussi dare*.

l. 306. **ἐν τῷδε** is explained by the following clause *ὅταν . . . πλέον*.

l. 309. **ἡμῖν . . . ἄξιος τιμῆς**, 'worthy of honour at our hands, from us.'

l. 310. **κάλλιστ' ἀνήρ**: the regular idiom is to add *εἷς* to *ἀνήρ*, when the latter is used with a superlative, e. g. Aesch. Pers. 327 *εἷς ἀνὴρ πλεῖστον πόνον | ἐχθροῖς παρασχών*. Similarly in Latin *unus*, e.g. Virg. Aen. ii. 426 'iustissimus unus | qui fuit in Teucris.'

l. 311. **βλέποντι** = *ζῶντι*: *βλέποντι μέν* being contrasted with *ἐπεὶ δ' ὄλωλε*. Alc. 142 ΘΕΡ. *καὶ ζῶσαν εἰπεῖν καὶ θανοῦσαν ἔστι σοι.* ΧΟ. *καὶ πῶς ἂν αὑτὸς κατθάνοι τε καὶ βλέποι;* **φίλῳ**: predicative, 'treat him as a friend'; compare 328 *μήτε τοὺς φίλους φίλους ἡγεῖσθε*, where the second *φίλους* is a predicate.

l. 317. **καθ' ἡμέραν** (not with **ζῶντι** but with the following line), 'from day to day'; compare *κατ' ἦμαρ*, 628.

l. 318. **ἔχοι**, intransitive, as in *καλῶς ἔχει*, &c.

l. 319. **ἀξιούμενον** = *τιμώμενον*, 316.

l. 320. **ὁρᾶσθαι** is passive, not active, in sense: 'I should wish my tomb to be seen honoured.'

διὰ μακροῦ ἡ χάρις: i.e. the boon conferred (by honour paid to the tomb) lasts long (not for a brief lifetime only).

l. 326. **τόλμα**, 'endure with courage' (not 'dare'); compare 333.

κακῶς with **νομίζομεν**, 'if we are wrong in making it our custom to honour the brave'; compare Andr. 693 *κακῶς νομίζεται*. Others take *κακῶς* with *τιμᾶν*, 'to honour badly,' i.e. almost = *ἀτιμάζειν*.

l. 328. **οἱ βάρβαροι**: in apposition to the pronoun contained in the verb *ἡγεῖσθε*, 'you barbarians.' Here a general contrast is drawn between the Greeks and the *barbarian* Trojans. Such a distinction is not found in Homer, except in occasional and isolated traits.

ll. 332–3. The connexion of thought is this:—How evil a thing slavery is; Hecuba as a slave has to endure what she ought not. **μή**: see note on 282.

l. 334. **οὑμοὶ μέν**: contrasted with *σὺ δέ* (336): '*my* words are fruitless; try what *you* can do.'

l. 337. **ὥστε** = *ὡς*, Epic use. The point of the comparison with the nightingale lies in the plaintiveness and the variety of its notes.

l. 340. **πεῖθε**, '*seek* to persuade him.' **πρόφασιν**: here in a good sense 'plea'; *not* 'pretext' or 'excuse.'

ll. 342–5. The general sense is:—You are trying to avoid my clasping your hand, and touching your face, in supplication, but be reassured: I am not going to entreat for my life, and so you have no reason to fear the wrath of Zeus, the champion of suppliants, if you refuse my prayer.

ll. 343–4. **ἔμπαλιν στρέφοντα**, 'turning backwards, away': the primary meaning of *πάλιν* is 'back,' not 'again.'

l. 346. **γε** emphasizes **ἕψομαι**: a word which by itself implies that she will *willingly* go with him, without being dragged away.

l. 348. **κακή**, 'cowardly.'

l. 350. **τοῦτό μοι πρῶτον βίου**, 'this (i.e. having the king of the Trojans for my father) was the first thing (i.e. first in order of time) in my life.'

ll. 352–3. **ζῆλον . . . ὅτου**: i.e. 'it was an object of no small contention whose house she should come to as bride': literally, 'having no small emulation for my marriage, whose house I shall come to.'

l. 354. **δέσποινα**: predicate; **ἡ δύστηνος** in apposition to the subject of **ἦν**.

l. 355. **μέτα**: the accent shows that the preposition goes with **παρθένοις**. *μέτα* with the dative is confined to poetry.

l. 356. **τὸ κατθανεῖν**: accusative of respect.

l. 357. **τοὔνομα**: of slavery.

l. 358. **θανεῖν** depends on *ἐρᾶν*, **ἐρᾶν** on *τίθησιν*. **τίθησιν**, 'causes me, &c.'

ll. 359–60. **ἂν . . . ἄν**: see note on 742.

φρένας: accusative of respect with **ὤμων**.

l. 360. **ὅστις**: referring to the plural antecedent **δεσποτῶν**.

ἀργύρου: genitive of price. The general sense is:—whoever it may be who buys me as a slave may turn out to be a cruel master.

ll. 362–4. Parallel passage Troad. 492 (Hecuba speaking) *τούτοις με προσθήσουσιν, ἢ θυρῶν λάτριν | κλῇδας φυλάσσειν, τὴν τεκοῦσαν Ἕκτορα, | ἢ σιτοποιεῖν.*

ll. 367–8. **ἀφίημι . . . τόδε**, 'I surrender this the light of my eyes while it is still free' (i. e. not the eyesight of a slave).

l. 370. **του**: with **ἐλπίδος** as well as **δόξης**.

l. 372. The vocative followed by a clause with **δέ** as at 415.

l. 373. **λέγουσα μηδὲ δρῶσα**: either (1) a negative is understood with *λέγουσα*; compare Aristoph. Birds 694 *γῆ δ' οὐδ' ἀὴρ οὐδ' οὐρανὸς ἦν*, 'there was not earth nor air nor sky'; or (2) *λέγουσα* goes with the preceding line. **συμβούλου, κ.τ.λ.**, 'join with me in my wish that I should die,' *not* 'in wishing for death for yourself.'

l. 376. **φέρει μέν**: sc. *ζυγόν*, 'though he bears the yoke, it galls him.'

l. 377. **μᾶλλον εὐτυχέστερος**: in some other passages *μᾶλλον* is joined with a comparative without adding anything to the sense: here it is possible to take it with *ἢ ζῶν*, not with *εὐτυχέστερος*, 'he would be the happier by dying rather than by continuing to live.'

ll. 379–81. The general sense is:—Birth from a noble stock (**ἐσθλῶν**, ablatival genitive) fixes an indelible stamp on those who are thus well-born; and the name of noble birth carries with it still greater distinction (lit. comes to something greater) when its possessors are also worthy.

δεινός = 'marvellously strong.'

χαρακτήρ: the metaphor is from stamped metal; compare Eur. El. 558 *τί μ' εἰσδέδορκεν ὥσπερ ἀργύρου σκοπῶν | λαμπρὸν χαρακτῆρ(α)*; **ἐπὶ μεῖζον ἔρχεται**: so Soph. Phil. 258–9 *ἡ δ' ἐμὴ νόσος | ἀεὶ τέθηλε, κἀπὶ μεῖζον ἔρχεται.*

l. 386. The stress is on **ἡμᾶς** = *ἐμέ*, and on **ἐγώ** in the next line: '*I*, not my daughter, am the fitter object for the vengeance of Achilles, for it was *I* who gave birth to Paris, who slew him.'

l. 391. **ἀλλά**, 'at least' (if you will not spare my daughter) kill me together with her.

l. 395. **μηδὲ τόνδ' ὠφείλομεν**: a verb such as *φέρειν* is understood.

The negative μηδέ (not οὐδέ) shows that the original sense of the word ὠφείλομεν was forgotten. ὤφελον, the aorist (as ὤφειλον is the imperfect) of ὀφείλω, is often used in Greek to express a wish for something which cannot be realized: but originally it meant 'I ought': οὐκ ὤφελον = *non debui*. But inasmuch as 'I ought not' comes to mean 'would that I had not,' μή (the negative of a wish) is substituted for οὐ. **μηδὲ τόνδ' ὠφείλομεν** here = 'would that we were not obliged to sacrifice even this one life.'

l. 396. **γε** lays stress on **πολλή**.

l. 397. I. e. 'how can there be any ἀνάγκη? I do not know that I have any master who can compel me to kill you.' **κεκτημένος**: the participle, not the infinitive, is the regular construction with verbs of 'knowing.'

l. 398. **ὁποῖα**: accus. neut. pl. used adverbially = ὅπως, If the text is right, the explanation of the *two* words introducing the comparison must be as follows:—'I, in like manner as the ivy, will cling to her as to an oak.' Similarly Troad. 147 μάτηρ δ' ὡσεὶ πτανοῖς κλαγγὰν ὄρνισιν ὅπως ἐξάρξω 'γὼ μολπάν. But in the present passage the conjecture ὅμοια is very plausible.

l. 400. **ὡς** = 'be assured that,' occurs elsewhere in Euripides in independent sentences.

l. 401. **αὐτοῦ**: a locative genitive used adverbially: 'here,' 'on this spot.'

l. 403. **τοκεῦσιν**: generalizing plural = a parent. So δεσποτῶν (557) and δεσπότας (1237) refer to Agamemnon, and τέκνοισι (750) to Polydorus alone. The masculine θυμουμένοις is similar to that referred to in note on 237.

l. 407. **ἐκ**: see note on 24. **νέου**: contrasted with γέροντα in the preceding line. The νέος βραχίων is that of Odysseus.

l. 408. **πείσει**: from πάσχω not πείθω. **μὴ σύ**: sc. βοῦλον πεσεῖν (405) or something of the kind.

ll. 409–10. There is a double construction. **δὸς χέρα**: compare δός, sc. χέρα (440), and **δὸς προσβαλεῖν**. With δός followed by the infinitive compare 539, 540.

l. 415. **ὦ θύγατερ, ἡμεῖς δέ**: see note on 372.

l. 416. **ἀνυμέναιος (ὑμεναίων) ὤν, κ.τ.λ.** Adjectives compounded with ἀ- privative are often, especially in tragedy, constructed with a genitive of a substantive which is either the same as that which is contained in the compound, e.g. ἄπαις παίδων, or kindred in meaning, e.g. ἄπαις τέκνων.

l. 418. **ἐν Ἅιδου**: in these words, and in similar phrases, in which ἐν or εἰς is followed by a genitive, there is *perhaps* no ellipse of

a substantive, e. g. ἐν Ἅιδου (δόμοις), but the genitive *may* be simply a genitive of place, denoting the sphere within which something takes place.

l. 421. **ἡμεῖς δὲ . . . γε** (sc. *θανούμεθα*). 'Yes, and *I* shall die bereft of my children.' *γε*: compare 246, note. For the fifty sons of *Priam* (not Hecuba) see Hom. Il. xxiv. 495.

l. 425. **τῆς . . . τύχης**: see 199, note.

l. 426. **ἐμοί**, 'dativus ethicus.' 'I bid you farewell.'

l. 427. **τόδε**: i. e. *χαίρειν*.

l. 428. *χαιρέτω* is understood. **φιλίπποις**: compare 9, note.

l. 431. **κακῶν ὕπο**: **ὑπό** is used because **τέθνηκα** is in sense passive: 'I have been killed by my woes': see 301, note. **τέθνηκα**, the state, **θανεῖν**, the moment, of death.

l. 432. **ἀμφιθεὶς κάρα πέπλοις**, 'wrapping my head with a covering,' similarly Phoen. 306 *ἀμφίβαλλε μαστὸν ὠλέναισι ματέρος*, 'clasp your mother's breast with your arms.' So in Latin *circumdare* may be used with an accusative of that which is surrounded and an ablative of that which surrounds it.

l. 433. **γε** perhaps emphasizes *πρίν*, with which it is often joined, not *σφαγῆναι*. **καρδίαν**: the perfect of *ἐκτήκω* being intransitive, *καρδίαν* is not the direct object (as *τήνδε* in the next line is), but an accusative of respect.

l. 435. **προσειπεῖν σὸν ὄνομα**: literally 'to address your name'; the meaning apparently is that she can only address the light of day by name, having no longer any share in it in reality.

l. 436–7. **ξίφους . . . μεταξὺ καὶ πυρᾶς**: one of the terms which bound the interval is omitted: between (the present and) the knife (of the sacrificer) and pyre; so in Aristophanes, Ach. 433 *κεῖται δ' ἄνωθεν τῶν Θυεστείων ῥακῶν | μεταξὺ τῶν Ἰνοῦς*. 'They lie above the rags of Thyestes, between (them and) those of Ino.' Birds 187 *ἐν μέσῳ | δήπουθεν ἀήρ ἐστι γῆς* (*καὶ οὐρανοῦ*).

l. 440. **ἀπωλόμην**: with the tense compare the Latin *perii*.

ll. 441–3. These lines are probably an interpolation. They are not very appropriate after what has preceded, especially as Hecuba appears to faint (*προλείπω*, 438). It has however been suggested that the lines should be assigned to the Chorus. The reference of **ὥς** is obscure: it may be either 'like Hecuba' or 'like Polyxena.'

Διοσκόροιν: Castor and Polydeuces, the brothers of Helen. With the play of words in **Ἑλένην . . . εἷλε** compare Aesch. Ag. 689 where the name Ἑλένα is dwelt on as befitting one who was *ἑλένας, ἕλανδρος, ἑλέπτολις*, 'destroyer of ships, men, cities.'

ll. 444–483. Two strophes and antistrophes, both in the kind of

metre usually styled by modern writers 'logaoedic' (a term which was applied by ancient metrical tradition in a more restricted sense, viz. to verses in which the first foot consists of two syllables, each of which may be either long or short, and the rest are dactyls (e.g. ⏓ ⏓ | — ⏑ ⏑ | — ⏑ ⏑ | — ⏑ ⏑ | — ⏑ ⏑). According to one view the metres in question are composed of the following feet — ⏑ ⏑, — —, and ⏕ ⏑, which may be combined in the same *κῶλον* (i.e. as here printed, in the same line). The first accented beat (or stress) may be preceded by a weak beat, which may be either a short syllable as in 446, or a long syllable as in 448. There is usually only one dactyl in each *κῶλον*. One *κῶλον* here (449 = 460) has no dactyl.

According to another view these metres should be explained as composed of feet which may be either ⏕ ⏑, ⏑ ⏕, or — —. If so, the alternation of feet in which the stress falls on the first syllable with those in which it falls on the second may be compared, though it is not exactly analogous, with those variations in the position of the stress which are frequent in English rhythms, e.g. in such a line as—

To dó | aught goód | néver | will bé | our tásk.

MILTON, *Paradise Lost*, i. 159.

Note that exact syllabic correspondence is not required, e.g. — — may correspond to — ⏑ (445 = 456) and ⏑ ⏑ ⏑ to ⏑ — (454 = 465).

First Strophe. *Whither shall I be carried in slavery: to the Peloponnese, or to the land of Phthia?*

First Antistrophe. *Or to Delos, the birth-place of Apollo and Artemis?*

Second Strophe. *Or to Athens, where I shall embroider the* πέπλος *of Athene?*

Second Antistrophe. *Alas for the fall of Troy, and my transportation to Europe!*

l. 446. **λίμνας**: here used of the Aegean sea.

l. 448. **τῷ** = *τίνι*.

l. 450. **ὅρμον**: accusative of goal.

Δωρίδος . . . αἴας: Peloponnese. In Soph. O. C. 695 it is called 'the great Dorian isle of Pelops.' The designation involves an anachronism, for the Dorian conquest of the Peloponnese was by the legend placed after the Trojan war. In the parallel passage in Troad. 187 the same three destinations are mentioned: *τίς μ' Ἀργείων ἢ Φθιωτᾶν ἢ νησαίαν ἄξει χώραν;* The Peloponnese (Argos) suggests that Agamemnon will be her master: Phthia that it will be Neoptolemus, the son of Achilles.

l. 455. **νάσων**: a partitive genitive, the construction being as if *εἰς τῶν νήσων ἐκείνην ἔνθα* (458): compare Thuc. iv. 54 *ἀποβάσεις ποιούμενοι τῶν χωρίων οὗ* (= where) *καιρὸς εἴη* as if *εἰς ἐκεῖνα τῶν χωρίων οὗ, κ.τ.λ.*

l. 456. **πεμπομέναν**: the accusative, as if *πορεύσεις* (447) had immediately preceded, without the intervening *ἀφίξομαι* (449).

l. 458. **πρωτόγονος**: because, according to the legend, the palm was first created when Lato gave birth to Apollo and Artemis.

l. 461. **ὠδῖνος ἄγαλμα Δίας** = to grace the birth of the children of Zeus.

ll. 462–5. This reference to Delos and the Delian festival probably indicates that the play was written about 425 B. C. or shortly after (see the Introduction). The context shows that in the time of Euripides *slaves* were employed both in celebrating the Delia and in embroidering the *πέπλος* of Athene (see below).

τε after *Δηλιάσιν* connects this sentence with the preceding. **Ἀρτέμιδός τε θεᾶς . . . ἄμπυκα τόξα τε**: i. e. *ἄμπυκά τε τόξα τε*, the first *τε* being slightly displaced. *ἄμπυξ*: a diadem passing over the front of the head and fastened behind: see for illustration Smith's *Dictionary of Antiquities*, s. v. *ἄμπυξ*. **χρυσέαν**: a spondee, the last two syllables coalescing into one. Similarly 112.

ll. 466–74. A reference to the *πέπλος* of Athene which was conveyed in procession through the streets of Athens at the Panathenaic festival. It was embroidered with the exploits of Athene, especially her victory over the Giants, here identified with the Titans; see Smith's *Dictionary of Antiquities*, s. v. Panathenaea.

l. 467. **καλλιδίφρου**: the epithet may refer either to the throne, or, as the context suggests, the war-chariot, of Athene.

l. 469. **ζεύξομαι . . . πώλους**: i. e. represent by embroidery the yoked steeds of the goddess.

l. 471. **ἀνθοκρόκοισι**, 'flower-woven.' The second half of the compound is connected with *κρέκω, κρόκη* (not *κρόκος*): compare *λινόκροκος*, 1080.

l. 472. **γενεάν** depends on *ποικίλλουσα.*

l. 473. **ἀμφιπύρῳ**: the thunder-bolt is regarded as having a flaming point at both ends.

l. 475. **ὤμοι τεκέων**: the genitive is similar to that after words such as *δείλαιος, τάλας*, &c.: compare also 425.

ll. 478–9. **δορίκτητος Ἀργείων**: with the genitive compare Eur. El. 123 *σᾶς ἀλόχου σφαγείς*, 'slain by your wife': also the compound *διόσ-δοτος*, 'given of (by) Zeus.'

ll. 481–3. The meaning of these lines is uncertain, but in all the

other passages in which Euripides uses the word *θεράπνη* it means an 'abode,' 'dwelling.' This meaning also accounts for the proper name Θεράπνη, a place in Laconia. It follows that *θεράπναν* cannot be in apposition to 'Ασίαν, for there would be no sense in calling it Εὐρώπας *θεράπναν*. *θεράπναν* therefore appears to be constructed with *ἀλλάξασα*, and *θαλάμους* is in apposition to it. The sense will then be 'having left Asia, and having taken in exchange an abode in Europe, chambers of Hades,' the dwelling in Greece being a living death, or as hateful as Hades. **Ἅιδα**: Doric and Aeolic form of genitive, **-α** being contracted from **-αο.**

l. 484. **δή ποτε**, 'formerly,' similarly 891.

οὖσαν: present participle representing the imperfect tense.

l. 487. **Ταλθύβιε**: in addressing him by name the Chorus informs the audience who the new speaker is.

l. 488. **σε** is the subject, **ἀνθρώπους** the object, of **ὁρᾶν.**

ll. 489–90. If 490 is genuine, the subject of **κεκτῆσθαι** must be understood from *ἀνθρώπους*, 488. But the change of subject from *σε* to *ἀνθρώπους* is awkward, and *κεκτῆσθαι δόξαν τήνδε* would be a strange expression for 'hold this opinion.' Moreover the doubt is not whether the gods exist (*δαιμόνων εἶναι γένος*) but whether they look upon, care for, men. It is probable therefore that Zeus is the subject of *κεκτῆσθαι*, the meaning being 'that thou (Zeus) hast this reputation,' i. e. of looking upon men, 490 having been added by some one who misunderstood the meaning of 489, and thought that it required expansion and explanation. **ἄλλως**, 'vainly'; it is a mere opinion, without any foundation in fact.

l. 492. **πολυχρύσων**: see note on 153.

l. 493. **μέγ' ὀλβίου**: *μέγα* adverbial.

l. 497. **μὲν . . . ὅμως δέ.** The point of the contrast is not quite clear: it may be either (1) though I am old, and therefore it matters little what life has yet in store for me, still I would rather die at once than fall into any shameful fate; or (2) old as I am, I fear that I may live too long, and so fall into such a shameful fate.

l. 499. **μετάρσιον**: predicative, with *ἔπαιρε.*

l. 501. **τίς οὗτος . . . οὐκ ἐᾷς**; for the use of *οὗτος* with the 2nd person compare 1127, and 1280 *οὗτος σύ.*

l. 503. Distinguish **Δαναϊδῶν**, gen. of *Δαναΐδαι*, from *Δαναΐδων*, gen. of *Δαναΐδες.*

l. 504. **μέτα** with **πέμψαντος.** If this line is genuine, the meaning is *πέμψαντός* (*με*) *μετά* (*σε*), i.e. 'in quest of you.' But it is perhaps an interpolation: the lines 509–10 express the same idea more fully.

l. 505. **κἄμ'**, 'me also, as well as my daughter.'

l. 506. **δοκοῦν**: see note on 121. **ὡς φίλ' ἂν λέγοις**: i.e. for in that case your message would be welcome.

l. 511. **τί λέξεις**; = 'what do you mean to say?' as if it could hardly be believed that what has been said is literally true. The same phrase occurs 712 and 1124 as well as elsewhere.

l. 514. **τοὐπὶ σέ** may mean either 'so far as concerns you' (compare Soph. Ant. 889) or 'so far as depends on you'; *τοὐπὶ σοί* could only mean the latter. *σέ* here is not enclitic, and therefore *ἐπὶ* has the grave, not the acute, accent.

l. 515. **αἰδούμενοι**, 'in pity.'

l. 518. **δάκρυα κερδᾶναι**: a sort of 'oxymoron': 'to reap the benefit of tears.'

l. 519. **σῆς παιδὸς οἴκτῳ** (causal dative), 'from compassion for thy daughter,' *παιδός* being a genitive of the object; compare 566.

l. 520. **πρὸς τάφῳ τε** (*ἔτεγξα*).

l. 523. **λαβὼν . . . χερός**, 'taking by the hand'; compare *κώπης λαβών* (543) and *κόμης κατεῖχον* (1166). Note the frequent occurrence of *χείρ* in these lines, 523, 526–8. Greek avoids such repetitions less than English.

l. 524. **πέλας δ' ἐγώ** (*ἔστην*).

l. 526. **μόσχου**: compare 144, note. The word **σκίρτημα** carries out the same metaphor.

l. 531. **καταστάς**, 'taking my stand in their presence'; compare Thuc. iv. 84 *καταστὰς ἐπὶ τὸ πλῆθος . . . ἔλεγε τοιάδε.*

ll. 532–3. Distinguish **σῖγα** from **σίγα**. The change from plural *σιγᾶτε* to singular *σίγα* may be accounted for either (1) as if in the second line this or that individual were addressed, or (2) by the fact that the singular **λεώς** intervenes. **σίγα, σιώπα**: the distinction between these synonyms is that *σιγᾶν* is the more general word 'to be still,' while *σιωπᾶν* is properly 'to be silent.' Inasmuch however as the stillness may be shown in silence there is often practically no difference between the two words.

l. 534. **πατὴρ δέ**: when the same person is referred to under two designations, as here **παῖ Πηλέως** and **πατὴρ ἐμός**, the connecting particle is *δέ* not *τε*.

l. 535. **δέξαι μου**, 'receive from me'; so Soph. O. T. 1163 *ἐδεξάμην δέ του* (= *τινός*).

l. 536. **νεκρῶν ἀγωγούς**. In Hom. Od. xi. 23 ff. the dead come up from Hades to drink the blood of the victims sacrificed by Odysseus.

ll. 539–40. **λῦσαι . . . δός**: see note on 409. **πρευμενοῦς**: the same word occurs only two lines before, but its genuineness is not therefore to be suspected: see note on 523.

l. 543. **κώπης λαβών**: see note on 523.

l. 546. **ἐφράσθη**, 'perceived it.'

l. 550. Compare Ovid, Metam. xiii. 465 'Vos modo, ne Stygios adeam non libera Manes, | este procul, si iusta peto, tactuque viriles | virgineo removete manus.'

l. 551. **πρὸς θεῶν**, 'in the sight of the gods'; i.e. I pray you by the gods.

l. 554. **νεανίαις** depends on **εἶπεν** (not *μεθεῖναι*). Compare *νεανίαις ἔνευσε λαβεῖν*, 545.

ll. 555–6. Awkward and unnecessary. **οὗπερ . . . κράτος**, which must go with **ὑστάτην ὄπα** (itself a strange expression), is out of order after **μεθῆκαν**. Instead of *ἦν*, *ἐστί* would be expected. The words seem to be modelled on the Homeric *ὅο* = *οὗ* (or *οὗ τε* or *τοῦ γάρ*) *κράτος ἐστὶ μέγιστον*. Moreover 557 follows 554 more naturally than 556.

l. 557. **δεσποτῶν**: see note on 403.

l. 558. **ἐπωμίδος** seems to mean the top of the shoulder, not a part of the dress.

l. 559. **λαγόνος ἐς μέσον**: with the construction compare *κλίνης ἐν μέσῳ*, 1150.

l. 560. **ἀγάλματος** may be either statue or picture. In Aristotle's Politics, vii. 1336 b 15 the contrast with *γραφή* shows that the former is the sense there required: but Eur. Hel. 262 *ἐξαλειφθεῖσ' ὡς ἄγαλμα* proves the less common meaning, 'picture.' The use of the word in these senses appears to come from its application to a statue in *honour* of a god. There is a similar passage in Aesch. Ag. 242 *πρέπουσά θ' ὡς ἐν γραφαῖς*, where the point of the comparison may be the muteness, or, as here, the beauty, or both.

l. 562. **τλημονέστατον**, 'most brave.'

l. 563. Compare Ovid, Metam. xiii. 458–9 'at tu iugulo vel pectore telum | conde meo!' iugulumque simul pectusque retexit.

l. 565. **χρῄζεις** (*παίειν*).

l. 566. **οὐ θέλων τε καὶ θέλων**: compare Hom. Il. iv. 43 *ἑκὼν ἀέκοντί γε θυμῷ*. **οἴκτῳ κόρης**: see note on 519.

l. 568. **καὶ θνήσκουσα**, 'even though dying.'

l. 569. Compare Ovid, Metam. xiii. 479 'tunc quoque cura fuit partes velare tegendas, | cum caderet, castique decus servare pudoris.'

l. 570. **ἃ κρύπτειν ὄμματα**. *κρύπτειν* here takes two accusatives, one of that which is concealed, the other of that from which it is concealed. The Latin *celare* has a similar construction.

l. 571. **σφαγῇ**: instrumental dative.

l. 572. i.e. they each paid her honour in different ways.

l. 574. **φύλλοις ἔβαλλον**: as a victor in the games was honoured. Pind. Pyth. ix. 123 *πολλὰ μὲν κεῖνοι δίκον φύλλ' ἔπι καὶ στεφάνους.*

l. 576. **τοιάδ' ἤκουεν κακά**, 'was thus upbraided'; compare *κακῶς ἀκούειν* which serves as a passive to *κακῶς λέγειν.*

l. 579. **εἶ** (opposed to *ἕστηκας*, 577) from *εἶμι* (not *εἰμί*), as is shown by the future participle **δώσων**. **περισσά**: adverbial = *περισσῶς.*

l. 580. **ψυχήν**: accusative of respect.

l. 584. **θεῶν ἀνάγκαισιν**: compare Phoen. 1000 *κοὐκ εἰς ἀνάγκην δαιμόνων ἀφιγμένοι*, and ib. 1763 *τὰς γὰρ ἐκ θεῶν ἀνάγκας θνητὸν ὄντα δεῖ φέρειν.*

l. 585. **βλέψω**: aor. subj. deliberative.

ll. 586-7. **τινος, τόδε**, 'one evil . . . another.'

l. 588. **διάδοχος κακῶν κακοῖς**, 'succeeding evil with evils.'

ll. 589-90. **πάθος** is the object both of **στένειν** and of **ἐξαλείψασθαι.**

l. 591. **τὸ . . . λίαν**: i.e. excess of grief.

l. 592. **γενναῖος**: see note on 296.

ll. 592 ff. **γῆ μέν** contrasted with *ἄνθρωποι δέ*. The general sense of the passage is as follows:—Strange that while the produce of the earth varies with circumstances, so that bad soil may bring forth good fruit and good soil bad fruit, it is different with the offspring of men; the bad child remains bad to the end, and the good remains good. Yet a good bringing-up *does* make some difference.

l. 594. **ἁμαρτοῦσα** (*τούτων*) **ὧν.**

ll. 596-7. **οὐδὲν . . . οὐδέ.** Although the clauses depend on *εἰ* (592) the negative is *οὐ*, not *μή*, because *εἰ* is not really conditional. **συμφορᾶς ὕπο**, 'under the influence of any misfortune.'

l. 598. **διέφθειρε**: 'gnomic' aorist.

l. 600. **γε** lays stress on **ἔχει.**

l. 601. **τοῦτο**: i.e. *τὸ ἐσθλόν.*

l. 602. **τό γ' αἰσχρόν**: if the text is sound, *γε* must be taken as emphasizing *αἰσχρόν* and pointing the antithesis. The good is a standard by deviation from which *evil* is measured. Compare Eur. El. 52 *γνώμης πονηροῖς κανόσιν ἀναμετρούμενος | τὸ σῶφρον ἴστω*, 'let him know that he measures chastity by a crooked standard.'

l. 603. **ἐτόξευσεν**: compare Eur. Suppl. 456 *καὶ ταῦτα μὲν δὴ πρὸς τάδ' ἐξηκόντισα.* The metaphor is less natural in English, but compare Ps. lxiv. 3 (wicked doers) 'shoot out their arrows, even bitter words.'

l. 605. **μοι**: 'dativus ethicus': 'I would have no one touch her.'

l. 606. **τοι**: see note on 228.

l. 608. **πυρός**: a symbol of that which rages fiercely.

κακὸς δ' ὁ μή τι δρῶν κακόν: either (1) 'all are (counted) vile who are not guilty of crime,' or (2) 'even those who abstain from evil have some evil in them.'

l. 609. *σὺ δ' αὖ*: addressed to an attendant, in contrast to Talthybius (*σύ*, 604).

l. 610. **βάψασα . . . ἁλός**, 'dipping it in the salt sea'; compare Hom. Il. xxi. 560 *λοεσσάμενος ποταμοῖο* and Od. ii. 261 *χεῖρας νιψάμενος πολιῆς ἁλός.* This use of the genitive seems to be cognate to that which denotes the sphere within which something takes place.

l. 612. **νύμφην τ' ἄνυμφον παρθένον τ' ἀπάρθενον**: because as offered to Achilles she may be regarded as a bride who is yet no real bride, &c. This kind of 'oxymoron' is common in Greek tragedy; so e.g. *γάμος ἄγαμος, δεσμὸς ἄδεσμος, ἄδωρα δῶρα. γάμος οὐ γάμος* (948), and *ἀπώλεσ' οὐκ ἀπώλεσ'* (1121), in each case followed by *ἀλλά* so that the statement is corrected, are slightly different.

ll. 613–4. **πόθεν; οὐκ ἂν δυναίμην.** This illustrates the way in which *πόθεν* has come to be equivalent to a strong negative = *οὐδαμῶς.* **ὡς ἔχω**, 'as I am able,' 'according to my means.' **τί . . . πάθω;** literally, 'what is to happen to me?' = 'what else can I do?' or rather 'what else will circumstances allow me to do?' This use which is also found in Homer (e.g. Od. v. 465) is to be regarded not as a 'deliberative' subjunctive, but as the subjunctive virtually equivalent to a future, which is common in Homeric Greek.

l. 615. **κόσμον τε.** The *τε* couples this clause with **ὡς δ' ἔχω**, adding what she can get from others to what she can do herself.

l. 618. **κλέμμα**: here not a 'theft,' inasmuch as it belongs to the woman herself (**τῶν αὑτῆς δόμων**), but something concealed and taken secretly.

l. 619. **σχήματ' οἴκων**: hardly distinguishable from *οἶκοι* simply, but perhaps suggesting the stately appearance of Priam's palace. Compare Alc. 911 *ὦ σχῆμα δόμων*, where Admetus shrinks from the sight of his house after the loss of his wife Alcestis.

l. 622. **τὸ μηδέν**: *μηδέν* is used with the article as an indeclinable substantive = a nonentity. Compare Soph. Aj. 1231 *ὅτ' οὐδὲν ὢν τοῦ μηδὲν ἀντέστης ὕπερ.*

l. 623. **εἶτα δῆτα** = 'and then' (in spite of the precariousness of human prosperity).

ll. 624–5. **ἐν . . . πολίταις** is not coordinate with **ἐν δώμασιν**, but is constructed with **τίμιος κεκλημένος**, 'being called honourable among his fellow citizens.' One is puffed up in his wealth, another in the honour which he receives.

l. 626. ἄλλως: they are mere vain imaginations: compare 489.

l. 628. κατ' ἦμαρ, 'day by day'; compare Bacch. 910 τὸ δὲ κατ' ἦμαρ ὅτῳ βίοτος εὐδαίμων, μακαρίζω.

ll. 629–56. The metres of this Chorus are a mixture of iambics and 'logaoedics.' The iambic, which normally consists of the elements ⏓ ⏗ ⏑ ⏗, in lyrical passages is also found in a form in which the weak beat (i.e. the short syllable) is omitted, the omission being compensated for either by prolonging the preceding long syllable, or by a slight pause during which the voice rests; the omission may be represented by a sign of quantity enclosed in brackets, thus ⏑– (⏑) –. Thus the rhythm of 629 is ⏑ – (⏑) – (⏑) – ⏑ –; of 630 (as the last syllable of a line may always be either short or long) two slightly different interpretations are possible, viz.:—

⏑– (⏑) – (⏑) – ⏑ – ⏑ – (⏑) –

or

⏑– (⏑) – (⏑) – ⏑ – ⏑ – ⏓ (–).

All the other lines are 'logaoedic,' see note on 444–83, but apart from the general question there stated as to the manner in which the 'logaoedic' metre is to be explained, many of the lines may be analysed in different ways, and no certainty as to their metrical structure is attainable.

Strophe. *Sorrow was destined for us when first Paris made ready to cross the sea for the rape of Helen,*

Antistrophe: *for his folly and his 'judgement' involved the ruin of the Trojan land,*

Epode: *and brought mourning on women of Lacedaemon whose sons perished in the Trojan war.*

l. 634. ἐτάμετο, 'cut for himself,' or 'had cut for him.'

l. 635–6. τὰν καλλίσταν. τάν = ἅν as often in poetry. While in English the superlative is followed by the relative, e.g. 'the fairest woman whom the sun looks upon,' in Greek and Latin the relative is followed by the superlative, the reason being that the superlative is really a predicate, and goes with the relative clause 'who is the fairest whom, &c.'

l. 639. ἀνάγκαι, 'dooms,' the 'necessities' which destiny inflicts: here probably suggesting chiefly the evils of slavery.

l. 640. κοινὸν . . . ἰδίας, 'the folly of one involves the ruin of all.'

l. 642. ἀπ' ἄλλων: perhaps corrupt. The 'others' might be the Greeks as distinguished from Paris, or possibly the goddesses, but the reference is certainly obscure.

ll. 644–6. κρίνει here takes a double accusative: (1) of the thing decided, ἃν (ἔριν) κρίνει, and (2) of the persons judged of, κρίνει

παῖδας. τρισσὰς μακάρων παῖδας. Hera, Athene, Aphrodite. The 'herdsman,' Paris, gave the palm of beauty to Aphrodite, and was rewarded with the fatal gift of Helen for his bride.

l. 649. ἐπί: of the issue of the judgement, 'ending in.' δορί = war.

l. 655. τίθεται . . . δρύπτεται: middle, not passive.

l. 659. θῆλυν: see note on 296.

l. 660. οὐδεὶς στέφανον ἀνθαιρήσεται: i. e. no one else will bear off the palm (for misery) instead of her.

l. 661. τί δ' (ἐστί); τάλαινα βοῆς: see note on 157.

l. 662. οὔποθ' εὕδει, 'never rest,' 'never cease.' For the metaphor compare Eur. Suppl. 1147 *οὔπω κακὸν τόδ' εὕδει*. The attendant has not before brought any evil tidings: the words *οὔποθ' εὕδει* suggest that the Chorus anticipate a constant succession of bad news.

l. 664. εὐφημεῖν στόμα = *favere linguis* = 'to be silent.'

l. 665. καὶ μήν: see note on 216.

δόμων ὕπο, 'from inside the house' (tent); see note on 53.

l. 666. ἐς καιρὸν σοῖσι λόγοις, 'in season for your words.'

l. 667. κἄτι μᾶλλον ἢ λέγω: i. e. *ἡ παντάλαινα*.

l. 668. οὐκέτ' εἶ βλέπουσα φῶς: it is not clear whether this means (1) *οὐκέτι βλέπεις φῶς*, or (2) 'you no longer live, you are as good as dead (compare 683), *though* you see the light.'

l. 670. εἰδόσιν: generalizing plural, and therefore masculine, though Hecuba is referring to herself; see note on 237.

l. 672. ἀπηγγέλθη refers to what has been said by Talthybius 572 ff.

l. 673. σπουδὴν ἔχειν: i. e. is the object of zealous care.

l. 674. μοι: 'dativus ethicus.' θρηνεῖ μοι = 'I hear her mourn.'

l. 675. οὐχ ἅπτεται: i. e. is not aware of.

l. 676. βακχεῖον, 'inspired,' because endowed with the gift of prophecy; at 686 it means simply 'frenzied.'

l. 678. ζῶσαν λέλακας, i. e. she, whom you speak of, is alive. *λέλακας* must be translated in English by a present tense, the Greek perfect being originally used of a present state.

ll. 681–720. The lyrical portions of this passage (which are assigned to Hecuba alone as the person whose emotion is the greatest) are partly iambic (so 685–6) and trochaic (706 unless this is corrupt), but mainly dochmiac. The strict form of the dochmiac metre is ⏑ — — ⏑ —, but as the long syllables may be resolved into ⏑ ⏑, and a long syllable may take the place of each of the short syllables, the metre may be represented by various combinations. In this passage the following occur: ⏑ — — ⏑ —, — ⏑ ⏑ — ⏑ —, ⏑ ⏑ ⏑ ⏑⏑ ⏑ —, ⏑ ⏑ ⏑ — ⏑ ⏓ (⏑ at end of line), — — — ⏑ — (so apparently

684 and the first half of 694), ⏑ ⏑ ⏑ — — — (so 692, where the last syllable of *ἁμέρα* is shortened before the following vowel), ⏑ — — — ⏓ (⏑ at end of line), — ⏑ ⏑ — — —. The strict form occurs but rarely. The scansion of 703–4, *ὤμοι κ.τ.λ.*, and 715 is uncertain, and there may be some corruption in these lines. The repetitions of words (e.g. 689) are appropriate in lyrical passages which were sung, not simply recited (see note on 155 ff.).

l. 686. **βακχεῖον**: see note on 676.

The *ἀλάστωρ* is an avenging spirit or curse, often taking the form of a power which visits the sins of the fathers upon the children from generation to generation. Here Hecuba infers the existence of such an *ἀλάστωρ* from the sorrows which have come upon her, and can have no other origin. **ἐξ ἀλάστορος** is dependent on **κακῶν**.

l. 690. **ἕτερα δ' ἀφ' ἑτέρων . . . κυρεῖ**, 'one set of misfortunes happens after, follows, another.' Compare Hom. Od. xvii. 266 *ἐξ ἑτέρων ἕτερ' ἐστίν* (sc. *δώματα*), 'one building joins on to another.'

ll. 691–2. The meaning of **ἐπισχήσει** is uncertain. Perhaps 'the day will never cease from being one of groans and tears,' literally 'being without groans.' If so, the principle is the same as that of the use of a negative after words that denote prevention (compare 867 where see note, and Ion 391 *κωλυόμεσθα μὴ μαθεῖν ἃ βούλομαι*, 'I am prevented from learning what I wish'). Another possibility is that *ἐπισχήσει* may mean 'will last to the end' so that the whole would mean 'the day will never close without tears.'

ll. 695–6. **μόρος** is an evil fate, doom, especially that of death; **πότμος** is destiny in a more general sense and may be applied, though it is not here, nor generally, to good fortune.

l. 699. **ἔκβλητον**, 'cast ashore by the sea' (see the answer in 701).

l. 700. **ἐν ψαμάθῳ λευρᾷ** with **ἔκβλητον**, the intervening words being thrown in parenthetically.

l. 701. **πόντου**: dependent on **ἐξήνεγκε**, not on **κλύδων**.

l. 703. **ἔμαθον**: like *ἐπῄνεσα* and other aorists this must be translated in English by a present tense. Hecuba refers to her dream already mentioned 73.

l. 704. **παρέβα**: here used in the sense of *λανθάνειν*, to escape notice.

l. 705. **μελανόπτερον**: see note on 71.

l. 706. **ἂν ἐσεῖδον ἀμφὶ σέ**. Perhaps corrupt: if genuine, *ἄν* refers to *ὄψιν*, *οὔ με . . . μελανόπτερον* being parenthetical: see note on 700.

l. 710. ἱππότας : see note on 9.

l. 711. ἵνα : i.e. in Thrace.

l. 712. τί λέξεις ; see note on 511. χρυσὸν ὡς ἔχοι κτανών ; '(did he do so) in order that, &c.'

l. 716. κατάρατ' ἀνδρῶν : the genitive is constructed with *κατάρατε* as if it were a superlative, which in sense it virtually is.

l. 725. Ἀγαμέμνονος. Agamemnon, not having yet appeared, is introduced to the audience by name, as Odysseus was (216). τοὐνθένδε, 'from this time,' = 'now.'

l. 727. ἐφ' οἷσπερ, 'on which condition,' viz. that Hecuba would herself perform the funeral rites. It was on this understanding that Talthybius conveyed the message that none of the Greeks should touch Polyxena (compare 605).

l. 729. οὐδὲ ψαύομεν. Although ε must be long by position before ψ, it is probable that this is one of the legitimate exceptions to the rule that when an iambic line ends with a word of three syllables, — ᴗ ⏓, the fifth foot must be an iambus and not a spondee. Similar examples are Andr. 346 *ἀλλὰ ψεύσεται*, where Porson perhaps unnecessarily conjectured *ἀλλ' ἐψεύσεται*, and Iph. in Aul. 530 *κατα ψεύδομαι.*

l. 731. ἀποστελῶν σε, 'in order to dispatch you,' i.e. to the place of burial. τἀκεῖθεν, 'the things from thence,' i.e. in that quarter.

l. 733. ἐπὶ σκηναῖς, 'at, in front of, the tents' (or huts).

l. 734. Τρώων : partitive genitive. οὐ γὰρ Ἀργεῖον (*αὐτὸν εἶναι*) : another indication (see note on 328) that the Trojans are intended to be represented as quite distinct from the Greeks.

l. 736. Hecuba, speaking aside, addresses herself : δύστηνε . . . Ἑκάβη : hence *σέ* = *ἐμαυτήν*.

l. 737. δράσω : deliberative subjunctive, as also προσπέσω and φέρω 738.

l. 742. ἂν . . . ἄν. *ἄν* is often doubled in one clause, and when it recurs at so short an interval as here, the word which it follows (other than the verb with which it is constructed) is generally emphatic : so here stress is laid on ἄλγος. *ἄν* is repeated at 359–60, but there the interval between the first and the second *ἄν* is greater.

l. 745. γε emphasizes ἐκλογίζομαι, 'is it a mere *calculation* of mine (contrary to the fact)?' literally 'do I calculate on the disposition of this man tending to be hostile more (than it really is), though he is not so?'

l. 748. ἐς ταὐτὸν ἥκεις (sc. *ἐμοί*), 'you have come to the same conclusion (as myself), for neither do I (wish) to hear (anything about the matter).'

l. 750. τέκνοισι: generalizing plural (see note on 403), referring to Polydorus only, for the vengeance is to be taken for him alone, not for Polyxena also. τί στρέφω τάδε, 'why do I turn these things over (in my mind, this way and that)?' i. e. why hesitate any longer?

l. 751. κἂν τύχω κἂν μὴ τύχω, 'both if I obtain (my request) and if I do not,' i. e. whether I obtain it or not.

l. 752. ἱκετεύω σε τῶνδε γουνάτων, 'I supplicate you by (clasping) these your knees, &c.': see note on 342–5 for the attitude of a suppliant.

l. 755. It is unnecessary to suppose, as has been suggested, that Agamemnon hints that she might easily avoid slavery by death.

l. 756. The stress is on the participial clause; if only I avenge myself on the bad, I am willing to be a slave for the rest of my life. τοὺς κακούς: i. e. Polymestor; the plural as in 750.

l. 758. καί with τίνα not with δή, *καί* being often placed before interrogatives to express surprise or an objection. καὶ δὴ τίνα, κ.τ.λ., 'But to what service then do you summon me?'

l. 759. It is probable that a line assigned to Agamemnon has dropped out after this, the symmetry of the passage being marred by one of the speakers having in one instance two lines after the beginning (758) of the dialogue in single lines. The form of dialogue in which there is a change of speaker from line to line (*στιχομυθία*) is very common, and often leads to slight obscurity (especially in the connexion of thought), as well as to mere padding.

l. 760. οὗ: the genitive is due to the force of *κατά* in the compound καταστάζω, 'upon whom I shed tears.'

l. 766. ἀνόνητα (sc. *ἔτεκον*): adverbial. γε: see note on 246.

l. 767. πτόλις: a dialectical variation of *πόλις*, here and 1209 used for metrical convenience. Similarly *πτόλεμος*.

l. 768. ὀρρωδῶν θανεῖν, 'fearing that he (Polydorus) would otherwise be killed.' The aor. inf. (which not having the augment does not, strictly speaking, denote past time at all) is here used in reference to the future, the idea of futurity being conveyed by *ὀρρωδῶν*.

l. 771. ὃς . . . Πολυμήστωρ: the proper name is thrown into the relative clause, contrary to English idiom: so also 987.

l. 772. πικροτάτου: because it was the cause of the death of Polydorus. χρυσοῦ φύλαξ: see 10.

l. 773. τοῦ = *τίνος*. πρὸς τοῦ θνήσκει: compare note on 431.

l. 775. τλῆμον: Polymestor.

l. 776. **τοιαῦτα**: assenting to what has been said, 'so it was.' *ταῦτα* is used similarly. **Φρυγῶν**: see note on 4.

l. 780. See 609 ff.

l. 781. **ἐκβάλλει**: 'historic' present.

l. 782. **γε**: see note on 246.

l. 783. **σχετλία . . . πόνων**: see note on 157.

l. 784. **κακῶν**: partitive genitive with *οὐδέν*.

l. 786. **τύχη** here = *δυστυχία*. The general sense is:—None but Misfortune herself can be so unhappy as I am; compare a fragment of the comic poet Trabea, quoted by Cicero, Tusc. Disp. iv. 31 'Fortunam ipsam anteibo fortunis meis': where however Fortuna = Good Fortune.

l. 791. **τοὺς γῆς νέρθεν . . . τοὺς ἄνω** (sc. *θεούς*): compare 799 *ἀλλ' οἱ θεοὶ σθένουσι.*

ll. 793–7. **κοινῆς . . . ἐμοί**, 'shared with me.' These lines are open to suspicion. It is not clear whether *ξενίας* depends (1) on *τυχών* or (2) on *ἀριθμῷ*. If the former, the following words must mean 'first in the number of my friends,' if the latter, perhaps *ξενίας* = *ξένων* (abstract for concrete); compare, in any case, 1186 *αἱ δ' εἰς ἀριθμὸν τῶν κακῶν πεφύκαμεν*, which however is also perhaps an interpolation. Instead of *πρῶτα*, *τὰ πρῶτα* would be expected; compare Medea 916 *οἶμαι γὰρ ὑμᾶς τῆσδε γῆς Κορινθίας | τὰ πρῶτ' ἔσεσθαι ξὺν κασιγνήτοις ἔτι.* Moreover a participle such as *ὤν* is required. **τυχὼν . . . λαβών**: the participles are used in different relations to the main clause: '*though* he had received his due, and having taken forethought,' i.e. of set purpose; compare 1137 where Polymestor speaks of his having killed Polydorus *σοφῇ προμηθίᾳ.*

ll. 796–7. 'He did not think him worthy of burial (though he ought at least to have buried him) if, &c.'

l. 798. **ἴσως**. It is characteristic of Attic Greek to express what is certain with some reserve and doubtfully.

ll. 799–801. The thought in these lines appears to be based on the philosophical conception of *νόμος* as opposed to *φύσις*. According to this view it is law, custom, convention, and not the nature of things, which determines men's belief in the gods, and their distinctions of justice and injustice. **χὼ κείνων κρατῶν νόμος.** This is probably an echo of Pindar (fragment quoted by Plato, Gorg. p. 484 B), *νόμος ὁ πάντων βασιλεὺς θνατῶν τε καὶ ἀθανάτων*, though the meaning, as the context in the fragment shows, is different, *νόμος* being there the law of the stronger, that Might is Right. By *κείνων κρατῶν* Euripides apparently means that it is conventional belief which rules (our conceptions of) the gods. But the passage is difficult, and has been

interpreted in an exactly opposite sense, *νόμος* being taken to apply to the eternal, unwritten, law, not due to man but based on the nature of things. This may perhaps be thought more in harmony with the context. But *νόμος alone* could hardly bear this sense, and the other meaning with its reference to contemporary philosophical tenets is more characteristic of Euripides. **τοὺς θεοὺς ἡγούμεθα**, 'we believe in the gods (in whom we do believe).' **ὡρισμένοι**: middle, 'having laid down for ourselves the distinction of justice and injustice.' The stress is on the participial phrase, not on the main verb *ζῶμεν*.

l. 802. **ὅς**: i. e. *νόμος*, the law is personified. **ἐς σ' ἀνελθὼν** = 'having come before your bar for judgement.' The force of the compound ἀνελθών is that of being *referred* to a person for decision: compare ἀναφέρω Ion 253 *ποῖ δίκην ἀνοίσομεν, | εἰ τῶν κρατούντων ἀδικίαις ὀλούμεθα*; closely parallel is Eur. Suppl. 561 *οὐ γάρ ποτ' εἰς Ἕλληνας ἐξοισθήσεται | ὡς εἰς ἔμ' ἐλθὼν καὶ πόλιν Πανδίονος | νόμος παλαιὸς δαιμόνων διεφθάρη*.

l. 804. **ἱερὰ φέρειν**. The verb is used in the same sense as in *ἄγειν καὶ φέρειν*, 'to carry away,' 'plunder,' 'rob.' The words do not seem applicable to the conduct of Polymestor, unless indeed the gold deposited with him by Priam is regarded as a sacred trust.

l. 805. **ἴσον** = *aequum*.

l. 806. **ἐν αἰσχρῷ θέμενος**, 'ranking this with that which is base'; 'counting such conduct base.'

l. 807. For the simile taken from painting compare 560 and note. If the text is sound the sense is—look at my woes, picture them to yourself, standing at a little distance like a painter who wishes to see the general effect of his picture. But in the best manuscript γ and φ in *γραφεύς* are written over an erasure, and Professor Murray conjectures that *βραβεύς* was the original reading. If this is adopted the meaning will be 'stand off from me like a disinterested arbiter, and see what my sufferings are.'

l. 812. The expression **ποῖ ὑπεξάγεις πόδα**, 'whither do you stealthily withdraw your foot' is constructed with the accusative *με* because it is in sense equivalent to a transitive verb, such as *φεύγεις*.

l. 816. **πειθώ**: note the accent. The art of persuasion is represented as the dominant power among men—an expression characteristic of the latter half of the fifth century B.C., when rhetoric was rising in importance, and when the sophists were paid for teaching it (*μισθοὺς διδόντες*, 818).

l. 817. **οὐδέν τι μᾶλλον**, 'not a whit the more' (in spite of its importance). **ἐς τέλος**, 'to the end,' and so 'completely,' 'thoroughly.'

l. 818. **ἵν' ἦν**: the past tense of the indicative is used in final

clauses when the purpose is not realized; so here 'in order that (which is not the case) it might be possible' (ἦν = ἐξῆν), &c. ποτε, 'at some time,' i.e. as occasion might arise.

l. 819. ἃ βούλοιτο: frequentative optative, 'whatever one wished.' τυγχάνειν, 'to obtain (one's desire).'

l. 821. ὄντες: participle of the imperfect.

l. 822. ἐπ' αἰσχροῖς αἰχμάλωτος οἴχομαι, 'I am brought to nought, taken captive for base offices' (i.e. those of a slave).

l. 823. καπνὸν τόνδε: as though she pointed to it 'yonder': compare, for the smoke of the burning city, 911, 912, and 1215.

l. 824. τόδε τοῦ λόγου (partitive genitive), 'this part of my speech.'

l. 825. Κύπριν προβάλλειν: i.e. to put forward the plea of love, the goddess of Cyprus being Aphrodite.

l. 827. ἡ φοιβάς: compare 676–7.

ll. 828–30. The general sense is: if you do not help me to avenge Polydorus, the brother of Cassandra, you will not have her love: what gratitude will she feel for your love, what gratitude shall I feel for her? But the exact meaning of ποῦ τὰς φίλας . . . δείξεις is obscure: perhaps 'where will you be able to point to your love? &c.,' i.e. it will be forgotten. But the line may be corrupt.

ll. 831–2. Probably an interpolation: the lines look like an awkward gloss on what has preceded: and the repetition of *βροτοῖς*, which has the authority of the best MSS., is quite unmeaning.

l. 834. κηδεστὴν σέθεν: because Polydorus is the brother of Cassandra.

l. 836. εἰ γένοιτο: a wish, in which sense *εἰ γάρ*, or *εἴθε*, with the optative is commoner.

l. 838. Daedalus is the mythical originator of statues so lifelike that they almost seemed alive. The thought is: 'would that my hands and feet, &c., could find a voice by such art as that of Daedalus who breathed life into lifeless marble.'

l. 839. ἔχοιντο: as a rule a subject in the neut. plural is constructed with a singular verb: here there is a reason for the plural, each part of the body being regarded separately and joining with the others in supplication. See note on 1159. The optative is due to its dependence on another optative clause *εἰ γένοιτο*.

l. 841. φάος = 'salvation,' 'saviour.' Compare Hom. Il. viii. 282.

l. 842. παράσχες: *σχές* seems to be the usual form of the 2nd sing. imp. aor. of *ἔχω*: compare 895 and 963.

l. 843. εἰ καὶ μηδέν ἐστιν, 'though she is as naught.'

l. 844. ἐσθλοῦ . . . ἀνδρός (*ἐστί*), 'it is the part of a good man.'

ll. 846–9. The meaning is most uncertain. **συμπίτνει, τὰς ἀνάγκας**, and **οἱ νόμοι** all admit of different interpretations. *συμπίτνει* may be either (1) fall out by chance, happen, or (2) coincide. In the former case stress must be laid on **ἅπαντα**, 'strange indeed that all things, even the most improbable, happen to men; there is nothing which may not happen'; in the latter case 'all things, even the greatest opposites, meet in one,' i.e. in the present instance friendship and enmity, the greatest enemies becoming friends and vice versa. *τὰς ἀνάγκας* may be (1) the necessities imposed on men by circumstances, &c., or (2) = *necessitudines*, the constraining bonds of relationship and friendship. The ambiguity of *νόμος* has been already referred to on 799–801. Here *οἱ νόμοι* perhaps refer to the laws of right and wrong, justice and injustice, which demand the punishment of Polymestor, and thus lead to enmity between those who were friends (Hecuba and Polymestor) and friendship between those who were enemies (Hecuba and Agamemnon).

τούς γε πολεμιωτάτους: *γε* emphasizes: 'even the bitterest foes.'

l. 851. **δι' οἴκτου ἔχω** = *οἰκτείρω*. This use of *διά* is similar to that with *ἰέναι*, *γίγνεσθαι*, &c., e.g. *διὰ φιλίας ἰέναι τινι*, *δι' ἔχθρας γίγνεσθαί τινι*. **χεῖρα ἱκεσίαν** (as well as *σέ*, *παῖδα*, and *τύχας*) is the object of *δι' οἴκτου ἔχω*.

l. 853. **τοῦ δικαίου** (*οὕνεκα*).

ll. 854–5. **τε . . . τε**: as the second *τε* couples *φανείη* and *μὴ δόξαιμι*, and the first *τε* is correlative to the second, the position of the first results from a slight confusion in grammatical structure. **εἴ πως φανείη τε** might have been expected, but in *thought* the contrast is between Hecuba (*σοί τ' ἔχειν καλῶς*) and Agamemnon (*στρατῷ τε μὴ δόξαιμι, κ.τ.λ.*). **γε** goes with *εἰ*. The general drift is 'if at least it can be done so that you are satisfied without injury to myself.'

l. 857. **ἔστιν . . . ᾗ, κ.τ.λ.**, 'there is one way in which I am perplexed,' the reference in *ἔστιν ᾗ* being explained by the following lines.

l. 858. **τὸν ἄνδρα τοῦτον**: Polymestor.

ll. 859–60. **ὅδε**: Polydorus. 'If Polydorus is akin (*φίλος* of blood-relationship) to you, this is something apart,' i.e. it concerns myself alone, not the army.

l. 867. **χρῆσθαι κατὰ γνώμην τρόποις** = to act in accordance with his natural inclination. The negative *μή* seems to us redundant; **εἴργουσι χρῆσθαι**, 'restrain from employing, so as not to employ'; see note on 691–2.

l. 870. **σύνισθι** from *σύνοιδα*.

l. 874. **μὴ δοκῶν** (*εἴργειν*). *μή* not *οὐ* because attached to an imperative **εἶργε**. **χάριν**: adverbial. **ἐμήν**: the possessive pronoun usually takes the place of a genitive of the object, when the genitive, if used, would be that of the first or the second personal pronoun. Thus *ἐμὴν* (or *σὴν*) *χάριν*, not so commonly *χάριν ἐμοῦ* (or *σοῦ*), but in Phoen. 762 *σοῦ τε τήν τ' ἐμὴν χάριν* the two modes of expression are combined. Compare also 892 below *σὸν οὐκ ἔλασσον ἢ κείνης χρέος*.

l. 878. **τίνι**: note the accent.

l. 879. **χείρ**, like Latin *manus*, of a body of people.

l. 882. **φονέᾰ**: -*ᾰ*, in the accusative singular of substantives in -*εύς*, is not so common as -*ᾱ*.

l. 883. **καὶ πῶς** (distinguished from *πῶς καί*): expressive of surprise; see note on 758.

l. 885. **δεινόν· τὸ μέντοι . . . γένος**: i. e. it is true that numbers are to be feared: nevertheless I think lightly of, disparage, all women; and therefore a number of *women* is not very terrible.

l. 886. A reference to the story of the fifty daughters of Danaus, who, with the single exception of Hypermnestra, the 'splendide mendax' of Horace, Odes iii. 11. 35, at their father's bidding slew their bridegrooms, the sons of Aegyptus.

l. 887. The usual construction would be *Λήμνου ἄρσενας ἐξῴκισαν*, compare 948. The story (which is mixed up with that of the Argonauts) was that the women in Lemnos had murdered all the males in the island.

l. 891. **δή ποτε** with **ἄνασσα** as in 484, where see note.

l. 892. **χρέος**: adverbial, 'on a matter affecting you no less than her.' See note on 874.

l. 895. **ἐπίσχες**: see note on 842. **τάφον**: here 'funeral' not 'tomb.'

ll. 896–7. **ἀδελφώ**, 'brother and sister.' **πλησίον μιᾷ φλογὶ . . . κρυφθῆτον χθονί**: i. e. that their bodies having been burnt on one pyre, they may then be buried side by side.

l. 899. **οὐκ ἂν εἶχον**, 'I should not have had the power.'

l. 901. **πλοῦν ὁρῶντας ἥσυχον**, 'looking for, waiting for, a calm voyage.'

l. 903. **ἰδίᾳ θ' ἑκάστῳ καὶ πόλει**. *τε* does not couple this line with the preceding, but is correlative to the following *καί*, 'both to each man personally and to the city in general,' *ἰδίᾳ . . . πόλει* being an expansion of *πᾶσι κοινόν*.

l. 904. **τὸν δὲ χρηστὸν εὐτυχεῖν** is added merely for the sake of

antithesis to *τὸν μὲν κακὸν* | *κακόν τι πάσχειν*, and is not appropriate to the context, for all that Agamemnon is insisting upon is the punishment of the wicked.

ll. 905–951. First Strophe a mixture of 'logaoedics' (see notes on 444–83 and 629–56), and 'dactylo-epitritics' (see below).

Second Strophe and Epode, a mixture of 'logaoedics,' 'dactylo-epitritics,' iambics, and trochaics.

The 'dactylo-epitritic' metre is so called on the assumption that its chief elements are (1) – ⏑⏑ – ⏑⏑ – – or – ⏑⏑ – ⏑⏑ – (dactylic); and (2) – ⏑ – – (epitritic) in which the combinations of syllables *appear* to bear the proportion of 4 $(\frac{2}{-}\ \frac{2}{-})$; 3 $(\frac{2}{-}\ \frac{1}{\smile})$, a proportion which is denoted by the word *ἐπίτριτος*.

But the term 'dactylo-epitritic' is modern, and the theory which gives rise to the name receives no confirmation from ancient tradition, which is in favour of regarding the metre in question as composed of ionics (– – ⏑⏑ or ⏑⏑ – –) and choriambics (– ⏑⏑ –) combined with trochaics (– ⏑ – ⏒) and iambics (⏒ – ⏑ –). The ionic ⏑⏑ – – may be represented by ⏑⏑ – (the long syllable occupying the time of two long syllables, either because it is prolonged, or because there is a pause after it); an example of this is *δορὶ δή* (909). Moreover the trochaics and iambics may be 'catalectic,' i.e. shorter by one syllable (– ⏑ ⏓ and ⏑ – ⏓).

According to this view the analysis of the first four lines of the Strophe is as follows:

⏑⏑ – ⏑⏑ | – ⏑ ⏓
– ⏑ – – | – ⏑⏑ – | ⏑⏑ – –
– ⏑ – – | – ⏑⏑ – | ⏑⏑ – –
⏑ ⏑ – (–) | ⏑⏑ – ⏓

Theme of the Chorus: *Troy is no longer a virgin city: description of the sack of Troy, and of the women being carried away into slavery, all due to the consequences which flowed from the rape of Helen by Paris.*

l. 905. **πατρίς**: here used in its primary sense, 'native *city*,' not '*fatherland*.'

l. 906. **τῶν ἀπορθήτων**: partitive genitive, 'you will no longer be called one of the unsacked cities.'

l. 907. **νέφος**: the metaphor suggests both gloom (of the storm-cloud) and the overwhelming numbers of the enemy enveloping the town. **ἀμφί** with **κρύπτει** as *ἀπό* with *κέκαρσαι* (910), and *κατὰ* with *κέχρωσαι* (911–12).

l. 910. The construction of *ἀποκέκαρσαι στεφάναν* is similar to that of *ἀφαιρεῖσθαι*, *ἀποστερεῖσθαι*, verbs which in the active take an accusative of the person and an accusative of the thing taken away. When these verbs are in the passive the accusative of the thing is retained, and the accusative of the person becomes the subject of the verb in the nominative. Thus *ἀποστερεῖν τινά τι* becomes *ἀποστερεῖσθαί τι*.

l. 912. **κηλῖδα**: cognate accusative with *κατακέχρωσαι*.

l. 913. **τάλαινα** (sc. *ἐγώ*): compare 942.

l. 914. **ὠλλύμαν**, 'destruction was coming on me'; slightly different from the aorist *ὠλόμην*.

l. 915. **ἐκ**, 'after': similar to the use in 55, where see note, and also to the use of *ἀπό* (*μολπᾶν ἄπο*) in 916.

l. 916. **μολπᾶν . . . ἄπο**: *ἀπό* = 'having quitted,' 'after'; these words are coordinated with **χαροποιὸν θυσίαν καταπαύσας**, 'having stopped the joyous sacrifice.'

l. 920. Thrown in as a parenthesis; some verb must be supplied in thought: 'the spear was (hung up) on the peg.'

l. 921. **ναύταν**: adjectival.

ll. 923–4. The introduction of this homely incident is characteristic of Euripides 'with his touches of things common.'

ἀναδέτοις μίτραισιν = *ἀναδέσμῃ*.

ll. 925–6. Golden mirrors are referred to also in Troad. 1107. **ἀτέρμονας**: the idea seems to be 'gazing into the depths' (literally, 'limitless rays') 'of the mirror,' as though there were no bound to the possible depth of its reflections.

ll. 933–4. The Dorian women usually wore only one garment (see Smith's *Dictionary of Antiquities*, s. v. TUNICA), a custom referred to by Euripides again in Andr. 596 ff. Here the Trojan women are represented as having, in their hurry, no time to put on any garment, but going out in their night-dress.

ll. 935–6. **προσίζουσ' οὐκ ἤνυσ' Ἄρτεμιν**, 'taking sanctuary with Artemis (i. e. at her temple) I accomplished not my purpose': compare *οὐδὲν ἤνυον*, 1167.

l. 940. **πόδα**: *νεῶν λῦσαι πόδα* occurs 1019–20. The metaphor is perhaps made more natural by the use of *πούς* in connexion with the sail = the 'sheet.'

l. 942. **τάλαιν', ἀπεῖπον ἄλγει**: parenthetical.

l. 943. **Διοσκόροιν**: see note on 441–3.

l. 945. **αἰνόπαριν**: compare Homer's *δύσπαρι*, Il. iii. 39 and xiii. 769.

l. 946. **διδοῦσα**: coordinate with *ἰδοῦσα* (937) and *ἀποσκοποῦσα* (939), and attached to *ἄγομαι* (937) not *ἀπεῖπον* (942).

l. 947. **ἀπώλεσεν ἐκ γᾶς**, 'drove me away from the land to my destruction.' Similarly *φθείρομαι* is used with *ἀπό* in Andr. 708 *εἰ μὴ φθερεῖ τῆσδ' ὡς τάχιστ' ἀπὸ στέγης*.

ll. 948–9. **γάμος, οὐ γάμος, ἀλλά**: compare 1121; also Andr. 103 *Ἰλίῳ αἰπεινᾷ Πάρις οὐ γάμον ἀλλά τιν' ἄταν | ἀγάγετ' εὐναίαν εἰς θαλάμους Ἑλέναν*. **ἀλάστορος**: see note on 686. The word here *may* be a nominative, for the adjective *ἀλάστορος* occurs in Soph. Ant. 974 *ἀλαστόροισιν ὀμμάτων κύκλοις*, 'eyes that are avenging spirits,' and in a fragment of Aeschylus *μέγαν ἀλάστορον*.

l. 950. **ἅν**: i.e. Helen, who is also the subject of *ἵκοιτο* in the next line.

l. 952. This line is rejected by some commentators, the address to Priam, who is dead, having no point. But possibly it may be intended to represent the hypocritical Polymestor as overdoing his part, and superfluously expressing his friendship for Priam as well as Hecuba.

l. 956. I.e. there is nothing to be trusted (depended upon), neither good report, nor the permanence of good fortune.

l. 958. **αὐτά**, 'things' generally. **πάλιν τε καὶ πρόσω**, 'backwards and forwards,' *πάλιν* having its original meaning 'back' not 'again'; 'the gods turn things in confusion, backwards and forwards' (e.g. adversity succeeding to prosperity, dishonour to fame, &c.), 'in order that from ignorance (of what may happen) we may worship them.' Perhaps, however, *αὐτοί* (see Appendix) may be right. **θεοί** treated as a monosyllable.

l. 961. **προκόπτοντα**: acc. masc. sing., 'why mourn these things, when a man thereby makes no further way in his troubles,' i.e. does not get the better of them.

ἐς πρόσθεν, 'so as to get in front of them.' In prose the phrase is *εἰς τὸ πρόσθεν*, e.g. Xen. Anab. iii. 1. 33 *εἰς τὸ πρόσθεν τῶν ὅπλων ἐκαθέζοντο*, 'they went and sat down in front of their arms.'

l. 962. **ἀπουσίας**: gen. dependent on **μέμφει**. **τι**, adverbial, 'If you complain of my absence at all.'

l. 963. **σχές**, 'refrain,' i.e. from blaming my absence. For the form see note on 842.

l. 966. **ἐς ταὐτὸν . . . συμπίτνει**, 'meets me, coming to the same place'; compare the metaphorical use of *ἐς ταὐτὸν ἥκεις*, 748.

ll. 970–1. **αἰδώς μ' ἔχει** is constructed as though *αἰδοῦμαι* (hence the nominative *τυγχάνουσα*), and governs the antecedent (understood) of *ὅτῳ*: 'I feel shame in the presence of one by whom I was seen in

my prosperity.' The relative ὅστις = *quippe qui* is used as giving the reason why she is ashamed in his presence; see note on 55. For the construction compare Hipp. 22–3 *τὰ πολλὰ δὲ | πάλαι προκόψασ', οὐ πόνου πολλοῦ με δεῖ*, where *προκόψασα* is constructed with *με δεῖ* as if *δεόμαι*.

l. 972. **προσβλέπειν ὀρθαῖς κόραις**, 'to look straight in the face': so Iph. in Aul. 851 *οὐ γὰρ ὀρθοῖς ὄμμασίν σ' ἔτ' εἰσορῶ*. The corresponding Latin phrase is *rectis oculis*.

l. 973. **σέθεν** the object of **δύσνοιαν**, 'ill-will towards you,' not 'your ill-will'; compare 519 note.

l. 974. **ἄλλως, κ.τ.λ.**, 'besides there is partly also a reason (for my turning away) in the custom that women should not look men in the face.'

l. 976. **καὶ θαῦμά γ' οὐδέν**, 'yes, and no wonder.' **τίς χρεία σ' ἐμοῦ**: a verb is understood. So in Homer a verb may, or may not, be added to *χρεώ* (*χρειώ*), e. g. Od. v. 189 *ὅτε με χρειὼ τόσον ἵκοι*, but Il. ix. 607 *οὔ τι με ταύτης | χρεὼ τιμῆς*.

l. 977. **ἐπέμψω**: the middle has the force of 'getting sent, summoning, to oneself, sending for,' compare Soph. O. C. 602 *πῶς δῆτά σ' ἂν πεμψαίαθ'* (*πεμψαίατο*); 'how then would they send for you?' **τί χρῆμα**, 'for what matter,' 'wherefore': compare 892.

l. 978. **ἐμαυτῆς** dependent on **ἴδιον**, 'belonging o, concerning, myself alone.' A similar construction 1016.

l. 981. **ἐν ἀσφαλεῖ**. Similar phrases in which *ἐν* is combined with a neut. adj. are *ἐν καλῷ, ἐν ταχεῖ, ἐν βραχεῖ*. **ἥδ' ἐρημία** seems to refer to the fact that Hecuba is alone, not to the withdrawal of Polymestor's guards; compare 1017.

l. 983. **χρῆν**. The imperfect conveys the meaning 'you ought to do what you are not doing'; *χρή* would mean 'you ought to do,' without any implication that it is not being done; see note on 265.

ll. 986–7. **ὃν . . . Πολύδωρον**: see note on 771.

l. 989. **μάλιστα** = *maxime*, 'certainly'; compare 1004. The opposite is *ἥκιστα* (997), *minime*, 'not at all.'

τοὐκείνου . . . μέρος: adverbial accusative, 'so far as he is concerned': compare Rhes. 405 *Ἕλλησιν ἡμᾶς προὔπιες τὸ σὸν μέρος*, 'so far as you are concerned you sacrificed us to the Greeks.'

l. 990. Ironical.

l. 991. **μαθεῖν ἐμοῦ**, 'to learn from me.'

l. 993. **γε**: as in 976, 995, and 1004; and see note on 246. **ὡς**: an instance of the prepositional use (rare in tragedy) = 'to,' with accusative of person, not of place.

l. 996. **τῶν πλησίον** = *τῶν τῶν πλησίον*, 'the things which belong

to your neighbours'; or perhaps more simply, 'the things that are near at hand,' but not actually yours (*τοῦ παρόντος*, 997).

l. 997. **ἥκιστα** (*ἐρῶ τῶν πλησίον*).

ll. 1000–2. **ἔστι . . . κατώρυχες.** The use of a singular verb with a plural noun, which is normal when the noun is neuter, is rare when the noun is masculine or feminine. The anomaly is more natural when, as here, the verb comes first and the plural substantive is a sort of afterthought, especially as in the intervening line Polymestor takes up Hecuba's words with a singular (*τί χρῆμα*).

ὦ φιληθεὶς . . . φιλεῖ: ironical, as 990.

l. 1002. **χρυσοῦ** goes more closely than **Πριαμιδῶν** with **κατώρυχες**, 'buried treasures of gold belonging to the sons of Priam'; compare 1147–8.

l. 1007. **τῇδε καὶ σοφώτερον**, 'in this way also it is wiser.'

l. 1008. The tragedians use the Doric form *'Αθάνα* not *Αθήνη*.

l. 1013. **ἦ** : this interrogative particle is almost always the first word in the sentence; hence there is a doubt whether this or *ἤ* is the right word. In the latter case the translation would probably be 'have you got it in your garments or have you concealed it (elsewhere)?' *ἔχω* is often used with the aor. participle = a perfect tense.

l. 1015. **ναύλοχοι περιπτυχαί**: the line of tents or huts enclosing the station of the ships. Polymestor expresses surprise that the treasure of which Hecuba speaks should be there.

l. 1016. **ἴδιαι γυναικῶν**: see note on 978.

l. 1017. There is irony, of which Polymestor is unconscious, in his fear of *men*; he has no suspicion that *women* will be his ruin.

l. 1020. See note on 940.

ll. 1021–2. Intentionally ambiguous. By **ὧν σε δεῖ** Polymestor understands what is good, Hecuba what is bad. **πράξας** may be either 'having done,' or 'having fared.' **οὗπερ . . . γόνον** is to Polymestor his house, to Hecuba Hades. **ὧν σε δεῖ**: for the construction compare Aesch. P.V. 86 *αὐτὸν γάρ σε δεῖ προμηθέως*, 'you (Prometheus) yourself have need of one to take forethought for you.'

ll. 1024–34. Mainly dochmiacs (see note on 681–720), but with some iambics (1024, 1032 and perhaps 1031 ⏑⏑́⏑ ⏑⏑́⏑ ⏑– ⏑⏓).

ll. 1025–6. **ἄντλον**: here apparently used of deep water in general. The original meaning of the word (as in Homer) is the water in the 'hold' of a ship. **πεσὼν λέχριος**: literally, 'having fallen aside' (= overboard). **ἐκπεσεῖ φίλας καρδίας**: the interpretation turns on the question whether *καρδία* here is the seat (1) of life, or (2) of desire. If (1), the meaning will be 'you will be deprived of dear life'; if (2), 'you will have to resign your cherished desire.'

Neither can be confirmed by exact parallels: but (2) is supported by Soph. Ant. 1105 *καρδίας ἐξίσταμαι*, 'I resign my desire,' and (1) would add nothing to *ἀμέρσας βίον*. *καρδίας* may be corrupt: *φίλων κερδέων* has been suggested by Herwerden, *φίλας κερδείας* by Professor Murray.

ll. 1029–31. **ἀμέρσας βίον**, 'having forfeited your life' = *ὀλέσας βίοτον*, Hipp. 1367. **τὸ γὰρ ὑπέγγυον . . . κακόν**: literally, 'where liability to justice and liability to the gods coincide, there is deadly evil,' i. e. when a man falls under the ban both of justice and of the gods, where both alike demand his punishment, his destruction is certain. Compare 852–3. Polymestor had violated both human laws and those of *Ζεὺς ξένιος*.

l. 1032. **ὁδοῦ τῆσδ' ἐλπίς**, 'your hope in this coming,' 'the hope with which you came here.'

l. 1033. **θανάσιμον**: the uses of the word admit of its being taken either with *σε* or with *'Αίδαν*. **'Αίδαν**: the quantity is — ◡ —.

l. 1034. **ἀπολέμῳ**: *imbelli*, as being the hand of women.

l. 1035. **φέγγος**: accus. of respect.

l. 1037. **μάλ' αὖθις**: similarly *μάλ' αὖ*. *μάλα* is often used in referring to a repeated action.

ὤμοι . . . σφαγῆς: see note on 157.

l. 1039. **οὔτι μὴ φύγητε.** The origin of this construction is probably as follows:—*μή* can be used with a subjunctive to make a cautious assertion, e. g. *μὴ τοῦτο ἀληθὲς ᾖ*, 'I suspect that this may prove to be true': *vereor ne hoc verum sit.* The addition of **οὐ** negatives the assertion. 'I do not suspect that this may prove to be true.' 'This is certainly not true.' See Goodwin's *Moods and Tenses*, Appendix. **οὐ μὴ φύγητε**, 'you shall not escape.'

l. 1040. Polymestor, being still within the tent, supposes that the women have fled into an inner apartment into which he will force his way.

l. 1041. The Chorus hear the noise made by some missile hurled by Polymestor, who is still within. It cannot be one of his spears for the women had taken them away from him (1155–6). **ἰδού**, 'hark,' applied to sound, as in Soph. Aj. 870 *ἰδού, δοῦπον αὖ κλύω τινά.* **βαρείας**, 'heavy,' and so capable of dealing a strong blow, or sending a missile with force. **χειρός**: genitive after **βέλος**, not ablatival genitive after **ὁρμᾶται.**

l. 1042. **ἀκμή**, the 'moment,' 'crisis.'

l. 1047. **Θρῇκα . . . ξένου**: both referring to Polymestor.

l. 1050. **τυφλῷ . . . ποδί**: so *τυφλὴ χείρ*, 'the hand of a blind man,' Phoen. 1699. **παραφόρῳ**, 'wandering,' 'going astray,' from want of sight.

ll. 1054–5. ἀποστήσομαι . . . Θρῃκί, 'I will keep out of his way, will make way for him.' The construction seems to be that ζέοντι agrees with Θρῃκί, and θυμῷ (of which δυσμαχωτάτῳ is an epithet) depends on it.

ll. 1056–1105. The metre of this monody is mainly dochmiac (see note on 681–720) and anapaestic; but there are also lines which are paeonic ⏔ ⏑ ⏔ (1080 and probably 1100), iambic, trochaic, and logaoedic (see note on 444–83). The reading and metre of some lines are uncertain.

ll. 1056–7. πᾷ is used in two senses: (1) 'by what way?' (2) 'at what place?' κέλσω: aor. subj. The word is here used metaphorically of 'finding a haven, refuge.'

ll. 1058–9. κατ' ἴχνος must mean, 'on the track (of the women)': compare Soph. Aj. 32 κατ' ἴχνος ᾄσσω, 'I dart upon his track.' The general sense of the passage appears to be '(am I to go) on their track crawling on hands and feet like a four-footed wild beast?' but the words as they stand can hardly be construed in this sense, and are probably corrupt. Polymestor is not represented as actually crawling, but only as debating whether he should do so, groping his way with hands and feet.

l. 1060. ποίαν . . . ταύταν . . . τάνδε (ὁδόν): for the ellipse see note on 163.

l. 1061. ἐξαλλάξω: aor. subj. The literal translation seems to be, 'what way, this or that, am I to take in exchange (for my present way)?' i. e. 'what other way, this or that, am I to take?'

l. 1065. μυχῶν: partitive genitive with ποῖ.

ll. 1067–8. τυφλὸν φέγγος ἀπαλλάξας, 'having taken away the light which is darkness,' i. e. 'blindness.' Compare 1035 τυφλοῦμαι φέγγος ὀμμάτων.

l. 1069. κρυπτάν, 'stealthy.'

l. 1070. ἐπάξας: probably transitive; compare ᾖξεν χέρα, Soph. Aj. 40. It is, however, possible to regard it as intransitive, when the phrase must be interpreted on the analogy of βαίνειν πόδα: see note on 53.

l. 1072. θοίναν . . . θηρῶν, 'a feast of wild beasts,' i.e. such as wild beasts would make. It might also be: 'a feast on wild beasts,' i.e. women as savage as wild beasts.

l. 1073. ἀρνύμενος λώβαν λύμας ἀντίποιν' ἐμᾶς, 'winning their destruction as a penalty for the outrage inflicted on me.'

l. 1076. Βάκχαις Ἅιδου. Similarly in Herc. Fur. 1121 the expression Ἅιδου Βάκχος is applied to Heracles, who has killed his children in a fit of madness. In both these instances a madness is

meant which shows itself in murder; hence *Ἅιδου* is added, which also shows that *Βάκχῃ* and *Βάκχος* are used metaphorically.

διαμοιρᾶσαι with **λιπών**, 'having abandoned them to the mad women to sever in pieces.'

l. 1077. Probably corrupt. As the words stand **κυσί** must go with **δαῖτα**, which is in apposition to *τέκνα*, and **τε** is slightly displaced. But the heaping up of epithets attached to *δαῖτα* (*σφακτὰν φονίαν τε ἀνήμερον*) is awkward and improbable.

l. 1079. Compare 1056–7. **πᾷ βῶ** is probably interpolated from that passage.

κάμψω: aor. subj. 'which way am I to turn?'

ll. 1080–1. As **στέλλων** grammatically refers to Polymestor not **ναῦς**, **λινόκροκον φᾶρος στέλλων** is a boldly metaphorical expression explained by the simile **ναῦς ὅπως**. The full construction would apparently be *φᾶρος στέλλων ὅπως* (=*ὥσπερ*) *ναῦς πείσμασι* (*φᾶρος στέλλουσα*). Furling sail is preliminary to putting into harbour; here Polymestor means that he is near reaching the place where his children's bodies lie, and so at the end of his voyage.

ll. 1081–3. 'Speeding as guardian of my children to yonder deadly place where they lie.'

l. 1085. **σοι . . . εἴργασται**: might mean either 'done *to* you,' or 'done *by* you.' The context and the words **δύσφορα κακά** show that the former is the sense here.

l. 1087. Probably interpolated from 722. Whether it is retained or not *δεινά* in 1086 is predicative.

ll. 1089–90. **λογχοφόρον, ἔνοπλον**: see note on 14.

εὔιππον: see note on 9.

Ἄρει κάτοχον, 'subject to Ares,' as being an especially warlike race.

l. 1093. **πρὸς θεῶν**, 'by the gods (I beseech you)'; compare 1127 *πρὸς θεῶν σε λίσσομαι*.

l. 1094. An iambic six-foot line, **ἢ οὐ** being pronounced as one syllable; so *μὴ οὐ*, &c.

l. 1098. **ὤμοι ἐμᾶς λώβας**: see note on 1037.

ll. 1100–5. **αἰθέρα** although in the MSS. has probably crept in as an explanation of **οὐράνιον μέλαθρον**: the scholia observe that the word is omitted in some copies. **ἀμπτάμενος . . . ἢ . . . ᾄξω**: there are two possible explanations of the construction. Either (1) *ἀμπτάμενος* may be regarded as attached to a verb (understood from the previous line) to which *ᾄξω* is parallel: 'am I to go flying up —or am I to hasten,' &c.? or (2) it is attached to *ᾄξω*, and the construction is varied by the substitution of the phrase **τὸν ἐς Ἅιδα**

πορθμόν instead of a participle: 'am I to hasten flying up—or to the ferry leading to Hades?'

πορθμόν: accusative of the 'goal.' The reference is to the Styx over which Charon ferried the dead. ἐς Ἅιδα: see notes on 418 and 483. The general sense is:—'shall I fly up to heaven or go down to hell?' ἔνθα . . . αὐγάς and μελανόχρωτα πορθμόν are merely picturesque additions, serving to contrast the brightness of the one with the gloom of the other. ἀφίησιν ὄσσων, 'darts from his eyes.' the stars being conceived as eyes which flash forth light; compare *Midsummer Night's Dream*, III. ii. 188 'all yon fiery oes and eyes of light' (i.e. the stars). μελανόχρωτα, 'black of hue,' compare *χρῶμα*: with the form *ἀμπτάμενος* compare *ἀμβήσει*, 1263.

l. 1106. συγγνώσθ': i.e. *συγγνωστά*: the neuter plural is often used in the predicate where a singular seems to us more natural: 'it is pardonable,' &c.

κρείσσον' ἢ φέρειν, 'too great to bear (to be borne)'; the fuller construction is with *ὥστε*, as in Herod. iii. 14 *μέζω κακὰ ἢ ὥστε ἀνακλαίειν*, 'woes too great for lamentation.'

l. 1107. ἐξαπαλλάξαι is used transitively in Iph. in Aul. 1003 *εἷς ἐμοὶ γάρ ἐστ' ἀγὼν | μέγιστος ὑμᾶς ἐξαπαλλάξαι κακῶν*. Here the required sense seems to be 'to set himself free,' 'to escape,' and this is defended by the intransitive use of *ἀπαλλάσσω*, which is not uncommon and is even found with *βίου* in Hel. 302 *ἀπαλλάξαι βίου*, 'to depart from life,' though that passage is by some considered corrupt or interpolated.

ll. 1109–11. πέτρας ὀρείας παῖς . . . Ἠχώ, 'Echo the child of the mountain rock,' a stilted phrase recalling Aesch. Ag. 494 *κάσις | πηλοῦ ξύνουρος διψία κόνις*, 'thirsty dust, neighbour brother of mire.'

οὐ goes closely with ἥσυχος, 'unquiet echo,' and does not negative the whole clause.

l. 1112. ᾔσμεν: short form of the pluperfect of *οἶδα*.

l. 1113. παρέσχεν, 'this noise gave us cause for terror,' i.e. 'would have terrified us'; Goodwin's *Moods and Tenses*, § 432.

οὐ μέσως: i.e. excessively.'

l. 1116. Agamemnon feigns ignorance of that which he knows; see 870 ff. where Hecuba tells him of her design.

l. 1121. ἀπώλεσ', οὐκ ἀπώλεσ', ἀλλὰ μειζόνως: i.e. 'has more than ruined me'; compare 948–9.

l. 1124. τί λέξεις; see note on 511.

l. 1126. διασπάσωμαι. There is apparently no reason for the middle voice. *διασπάσω νιν* has been suggested.

l. 1127. οὗτος: see note on 501.

τί πάσχεις; 'what ails you?'

l. 1129. ἴσχε, 'stay your hand.' καρδίας with *ἐκβαλών*, not dependent on *τὸ βάρβαρον*.

τὸ βάρβαρον is especially applicable to Polymestor as a Thracian; see 1200.

l. 1132. λέγοιμ' ἄν: hardly distinguishable from the future indicative, but a less direct assertion, 'I am willing, ready, to tell it.'

ll. 1133–4. ἐμοὶ . . . δίδωσι . . . τρέφειν, 'entrusts him to me to bring up.'

l. 1135. ὕποπτος may be in meaning either passive ('suspected'), or, as here, active ('suspecting,' 'apprehending').

l. 1137. ὡς, 'how,' dependent on ἄκουσον, 'how well I did it and with what wise forethought.'

l. 1139. ἀθροίσῃ . . . ξυνοικίσῃ: it is not necessary to change these to *ἀθροίσαι* and *ξυνοικίσαι* so as to bring them into harmony with the following optatives—*ἄρειαν* (1141), *τρίβοιεν* (1142), and *εἴη* (1143). Greek allows of much greater flexibility than Latin in the sequence of moods and tenses, and the variety here may be intentional. A distinction might here be drawn between the probability of the restoration of Troy, and the more remote contingency of another war between the Greeks and the Trojans. But see note on 27.

Τροίαν: the Trojans.

ll. 1143–4. γείτοσιν Τρώων: i. e. the Thracians.

l. 1147. Compare 1002.

ll. 1148–9. εἰσάγει: referring to the past, and therefore followed by the optative, not the subjunctive, in the dependent clause.

l. 1150. κλίνης ἐν μέσῳ suggests a long couch in the middle of which Polymestor sat with women either side of him.

l. 1152. ἔνθεν: i. e. *ἐκ δεξιᾶς*.

ὡς δή: ironical, 'as though, forsooth.'

l. 1153. κερκίδα: lit. 'shuttle,' here put for the 'weaving.'

'Ηδωνῆς = Thracian.

l. 1154. ὑπ' αὐγάς, 'holding it up to the light.'

l. 1156. διπτύχου: the second part of the compound has lost its meaning; compare 1287.

διπτύχου στολίσματος means the two spears which it was the custom to carry: so *δύο δοῦρε* is used several times in Homer of one man's equipment. It is not, however, necessary to change *κάμακα Θρῃκίαν* in the preceding line to *κάμακε Θρῃκίω*.

l. 1159. γένοιντο: another instance (see note on 839) of a neut. pl. with a pl. verb instead of the normal singular. In Attic Greek this is very rare, and is only found when either (1) (as here) the

neuter substantive refers to persons, or, at least, living animals, or (2) the idea of plurality is especially prominent, e.g. Xen. Anab. i. 7. 17 *φανερὰ ἦσαν καὶ ἵππων καὶ ἀνθρώπων ἴχνη πολλά.*

διαδοχαῖς ἀμείβουσαι χεροῖν: there is no caesura, and the expression which must mean simply 'passing from one pair of hands to another' is somewhat strange. Hence it is not unlikely that there is some corruption in the text.

l. 1160. **ἐκ**: see note on 55.

πῶς δοκεῖς; thrown in parenthetically, the force being that of surprise, as if it were 'you could scarce believe it.' Similarly, *πῶς οἴει; πόσον δοκεῖς;* Such expressions appear to belong to colloquial Greek, being frequent in comedy.

l. 1162. **αἱ δέ**: as if *αἱ μέν* had gone before with **κεντοῦσι**; some stab the children, while others prevent Polymestor from rescuing them.

ll. 1165–7. **ἐξανισταίην** and **κινοίην** frequentative optatives: hence the imperfects (not aorists) *κατεῖχον* and *ἤνυον.*

κόμης κατεῖχον, 'held me down by the hair'; see note on 523.

πλήθει: causal dative, 'in consequence of the number.'

οὐδὲν ἤνυον: compare 936.

ll. 1168–9. For the construction compare Troad. 489 *τὸ λοίσθιον δέ, θριγκὸς ἀθλίων κακῶν, δούλη γυνὴ γραῦς Ἑλλάδ' εἰσαφίξομαι.*

l. 1171. **κεντοῦσιν, αἱμάσσουσιν.** For the absence of any connecting particle compare 1175 *βάλλων, ἀράσσων.*

l. 1172. **ἐκ δὲ πηδήσας**: see note on 907.

ll. 1173–4. There is a double comparison, **θὴρ ὥς** and **ὡς κυνηγέτης**, but this is no sufficient reason for suspecting that the text is not sound.

ll. 1175–6. **τοιάδε** with **πέπονθα**, **χάριν** with **σπεύδων**: compare 1201 *τίνα σπεύδων χάριν;*

l. 1178. **τῶν πρίν**: dependent on **τις**.

l. 1179. **λέγων ἔστιν**: see note on 122.

l. 1180. **συντεμών**: compare the uses of *σύντομος* and *συντόμως.*

l. 1182. **ὁ δ' ἀεὶ συντυχὼν ἐπίσταται**, 'the man who at any time falls in with them knows it.'

l. 1183. **τοῖς σαυτοῦ κακοῖς**: causal dative, 'by reason of your misfortune'; compare the dative in 1167.

l. 1184. **συνθείς**, 'classing them all together.'

ll. 1185–6. Almost certainly spurious. The words yield no satisfactory sense, and, if they are cut out, the Chorus here, as at 1238–9, has two lines.

ll. 1189–91. The subject of **ἔδρασε** and **λέγειν** is *ἄνθρωπός τις*

(*ἄνθρωπόν τινα*), or the like; and so with δύνασθαι (1191), although a different subject is interposed in τοὺς λόγους εἶναι σαθρούς.

l. 1192. οἱ τάδ' ἠκριβωκότες: referring to the rhetoricians who make the worse appear the better cause; but whose *σοφία* does not in the end prove to be real wisdom.

l. 1195. ἔχει: intransitive with ὧδε.

τὸ σόν: nominative. The meaning is, 'This is my preface concerning you' (Agamemnon).

l. 1196. τόνδε: Polymestor.

λόγοις. It is not clear whether this is an instrumental dative ('I will answer him with words'), or indirect object of ἀμείψομαι ('I will answer his words'). The latter is the more forcible; but the former is more consistent with the use of *ἀμείβεσθαι* in conjunction with a dative in other places (e. g. with *μύθῳ*, *μύθοισι*, *ἐπέεσσι* in Homer).

l. 1197. ἀπαλλάσσων, '*seeking* to ged rid of': the meaning of πόνον ἀπαλλάσσων διπλοῦν is explained by Polymestor's words 1138–41.

l. 1201. οὐδ' ἂν δύναιτο (*φίλον γενέσθαι*).

σπεύδων χάριν: compare 1175.

l. 1202. κηδεύσων τινά: i. e. intending to ally yourself with some one by marriage.

ll. 1204–5. ἢ σῆς ἔμελλον . . . αὖθις; as represented by Polymestor 1142–3.

πείσειν: with double accusative, of person and of thing.

l. 1208. ἐπεί = *γάρ*.

l. 1209. πτόλιν: see note on 767.

ll. 1211–2. τί δέ resumes *πῶς* in 1208.

τῷδε: Agamemnon.

χάριν θέσθαι: the middle (not the active) of *τίθημι* with *χάριν* is found in several other passages in the sense of *χαρίζεσθαι*, 'to do a favour'; the original sense is perhaps 'to lay up a store of gratitude for oneself.'

l. 1214. φάει: compare the metaphorical use of the word in 841.

l. 1215. Almost certainly corrupt, unless a line has dropped out after it. The general sense must be: 'the city by its smoke showed that it was captured by the enemy'; compare Aesch. Ag. 818 *καπνῷ δ' ἁλοῦσα νῦν ἔτ' εὔσημος πόλις.* But a word such as 'captured' or 'burnt,' with which *ὑπὸ πολεμίων* might be constructed, cannot be thus understood.

l. 1218. τοῖς 'Αχαιοῖσιν. The article with names of people is uncommon in poetry: contrast 1197 *'Αχαιῶν*, 1213 *'Αργείοις*, 1244

'Αχαιῶν. But compare Troad. 358 τῶν 'Αχαιῶν and ibid. 366 τοὺς 'Αχαιούς, which last passage however may be an interpolation. ἡμῖν τοῖσιν Ἕλλησιν, 1248, 'we who are Greeks,' is slightly different.

l. 1219. τοῦδε : Polydorus. Hecuba perhaps points to his body. Polymestor has nowhere actually spoken of the gold as belonging to Polydorus, not himself; but the reference may be to 995 where Polymestor says that the gold which Polydorus brought from Troy is safe in his keeping.

ll. 1222–3. ἀπαλλάξαι (τὸν χρυσόν). οὐδὲ νῦν . . . τολμᾷς, 'not even now can you bring yourself to part with it,' not 'have not the courage'; compare note on 326.

l. 1224. μέν : answered by δέ in 1230.

ll. 1226–7. σαφέστατοι φίλοι, 'the surest friends'; compare Or. 1155 οὐκ ἔστιν οὐδὲν κρεῖσσον ἢ φίλος σαφής : and a line quoted from Ennius by Cicero, de Am. xvii. 64 'amicus certus in re incerta cernitur.'

τὰ χρηστὰ . . . φίλους, 'prosperity on all occasions (ἕκαστα) by itself (αὐτά),' i.e. in virtue of its being prosperity, 'has friends.'

l. 1228. ὁ δέ : Polydorus.

ll. 1230–1. οὔτε : as often, followed by τε, not οὔτε.

l. 1234. οὔτε . . . πιστὸν (ἐκείνοις) οἷς ἐχρῆν (εἶναι εὐσεβῆ καὶ πιστόν).

l. 1237. τοιοῦτον : i.e. κακόν.

δεσπότας : generalizing plural though Agamemnon is meant : see note on 403.

l. 1239. ἀφορμὰς . . . λόγων : ἀφορμή is literally 'that from which one starts,' material for speech : compare Herc. Fur. 236 ἆρ' οὐκ ἀφορμὰς τοῖς λόγοισιν ἀγαθοὶ | θνητῶν ἔχουσι, κἂν βραδύς τις ᾖ λέγειν ;

l. 1240. ἀχθεινά : to be explained in the same way as συγγνωστά (1106) rather than as agreeing with κακά.

ll. 1243–5. οὔτ' ἐμὴν χάριν οὔτ' 'Αχαιῶν : see note on 874. οὔτε . . . οὔτ' οὖν : οὖν throws a slight emphasis on the second clause, 'no, nor even for the sake of the Achaeans.'

ἀποκτεῖναι . . . ὡς ἔχῃς : see note on 27.

l. 1247. ῥᾴδιον, 'it is a light matter.'

l. 1248. γε emphasizes ἡμῖν in opposition to ὑμῖν.

l. 1249. μή coalesces with the initial vowel of ἀδικεῖν so as to form a single syllable with it : see note on 1094.

l. 1251. τλῆθι, 'make up your mind to endure' : compare τόλμα τάδε, 326, where see note, and 1222–3.

l. 1252. ἔοιχ' : may be either ἔοικα personal, or ἔοικε impersonal.

l. 1255. **οἴμοι τέκνων**: see note on 1037.

l. 1256. **παιδὸς ἀλγεῖν**, 'grieve for my son.' A similar construction is found e. g. in Hom. Il. xxii. 424 *τῶν πάντων οὐ τόσσον ὀδύρομαι ἀχνύμενός περ*, and in many other instances.

l. 1259. For the story of the end of Hecuba referred to in the following lines see the Introduction, p. 9.

τάχα, 'quickly,' 'anon,' not 'perhaps.'

ll. 1260–1. **ναυστολήσῃ**, like **κρύψῃ**, is dependent on *ἡνίκ' ἄν*.

μῶν, 'do you mean when, &c.?'

νοτίς is the subject both of *ναυστολήσῃ* and of *κρύψῃ*.

ὅρους: accusative of goal.

μὲν οὖν = *immo vero*, correcting the previous statement: 'nay, rather.'

l. 1262. **τοῦ** = *τίνος*.

πρὸς τοῦ, 'by whom,' is constructed with **βιαίων τυγχάνουσαν ἁλμάτων** because those words convey the sense of a passive verb, 'being forced to leap': see note on 301.

l. 1263. **ἀμβήσει**: compare *ἀμπτάμενος*, 1100.

πρὸς ἱστὸν ἀμβήσει, 'you will climb up by the mast.'

l. 1264. **ὑποπτέροις νώτοισιν**; she means 'shall I have wings so as to fly up to the mast-head?'

l. 1267. **ὁ Θρῃξὶ μάντις**: for the construction compare Or. 363 *ὁ ναυτίλοισι μάντις . . . Γλαῦκος*. Herod. vii. 111 refers to the oracle of Dionysus among the Satrae, a Thracian tribe.

l. 1268. **ὧν**: by attraction.

οὐδὲν . . . κακῶν = *οὐδὲν τῶν κακῶν ἃ ἔχεις*.

l. 1269. **γὰρ ἄν**, as often, implies an unfulfilled condition: no, Dionysus did not warn me by oracle, for in that case, else (i. e. if he had done so), &c.

l. 1270. Obscure, and probably corrupt. The required meaning seems to be 'shall I die at once after my transformation and my leap into the sea, or shall I live on?' But the words, as they stand, can hardly bear this sense, and **ἐνθάδε**, which means 'here,' not as some would translate 'there' (i. e. where she falls into the sea), seems unintelligible.

ἐκπλήσω βίον appears to mean 'shall I accomplish,' i. e. live out, 'my life?'

l. 1272. **ἐπῳδόν** seems to be here equivalent to *ἐπώνυμον*. **ἢ τί** is thrown in parenthetically.

ἐρεῖς; we might expect *λέγεις*; The future is perhaps to be explained on the same principle as *τί λέξεις*; see note on 511.

l. 1276. **ἀπέπτυσα**: one of the many instances of an aorist which

must be translated in English by a present tense. 'I spurn, abominate, your words'; here, practically = God forbid.

ταῦτα: i. e. *θανεῖν*.

αὐτῷ . . . ἔχειν: literally, 'I give this (i. e. death) to *you* to have,' 'this same fate I retort on *you*.'

l. 1277. νιν: Cassandra.

l. 1278. μήπω, 'not yet,' different from *μήποτε*, 'never.' μήπω μανείη τοσόνδε = 'long may it be before she is smitten with such madness.'

Τυνδαρίς: here Clytaemnestra: above (269) Helen.

l. 1279. καὐτόν γε τοῦτον = 'yes, and Agamemnon himself.'

l. 1280. οὗτος σύ: see note on 501.

l. 1281. φόνια λουτρά: because he was to be slain in the bath.

l. 1284. ἐγκλῄετε (*τὸ στόμα*). εἴρηται, 'I have had my say.'

ὅσον τάχος: *quam celerrime.*

l. 1285. νήσων: partitive genitive dependent on που.

l. 1286. καὶ λίαν: *καί* emphasizes *λίαν*: so in Homer *καὶ λίην*.

l. 1287. διπτύχους: simply = *δύο*: see note on 1156. διπτύχους νεκρούς: Polyxena and Polydorus.

ll. 1293–5. Most of the existing tragedies end with anapaests, the march-metre, appropriate for the exit of the Chorus. None of them end with the iambic six-foot line.

τῶν δεσποσύνων . . . μόχθων, 'the toil laid upon us by our masters.'

APPENDIX

List of chief variations from the readings of the MSS.

l. 8. τήνδ' Hermann. τήν.
l. 76. φοβερὰν ἐδάην. εἶδον γὰρ φοβερὰν ὄψιν ἔμαθον ἐδάην. εἶδον γὰρ rejected by Matthiae, ὄψιν ἔμαθον by Hartung.
l. 164. ποῖ δ' ἥσω πόδα; τίς Musgrave. ποῖ δ' ἥσω; ποῦ τις.
l. 165. δαίμων νῷν Musgrave. δαιμόνων.
l. 187. τέκνον τέκνον Hermann. ὦ τέκνον τέκνον.
l. 191. Πηλείᾳ Paley. Πηλείδᾳ.
l. 210. τάλαινα Seidler. ἁ τάλαινα.
l. 211. σοῦ Heimsoeth from the Scholia. σέ.
l. 274. γραίας Valckenaer. γεραιᾶς.
l. 293. λέγῃς Muret. λέγῃ.
l. 392. πῶμ' Porson. πόμ'.
ll. 467–8. θεᾶς ναίουσ' Nauck. ἀθαναίας.
l. 580. λέγω Heath. λέγων.
l. 584. ἀνάγκαισιν Herwerden. ἀναγκαῖον.
l. 595. ἄνθρωποι Hermann. ἀνθρώποις.
l. 691. ἀστένακτος ἀδάκρυτος Hermann. ἀδάκρυτος ἀστένακτος. ἁμέρα Hermann. ἁμέρα μ'.
l. 947. πατρίας Dindorf. πατρῴας.
l. 958. αὐτὰ Hermann. αὖθ' οἱ, αὖθ' οἱ, or αὐτοί.
l. 1000. ἔστ', ὦ Hermann. ἔστω.
l. 1026. ἐκπεσεῖ Hermann. ἐκπεσῇ or ἐκπέσῃ. See note below.
l. 1030. οὗ Hemsterhuis. οὐ.
l. 1055. ζέοντι only late MSS. Most of the MSS. have ῥέοντι.
l. 1112. ᾔσμεν quotation in Etymologicum Magnum. ἴσμεν.
l. 1151. χειρὸς Milton. χεῖρες.

l. 1153. *θάκους* Hermann. *θάκουν*.
l. 1154. *ἤνουν* Hermann. *ἤνουν θ'*.
l. 1201. *οὐδ'* Dindorf. *οὔτ'*.
l. 1256. *τί δ'; ἦ 'μὲ* Bothe, *τί δέ με* or *τί δαί με*.

It is probable that in tragedy (1) the 1st person of the imperfect indicative of *εἰμί* should be *ἦ* (not *ἦν*) when it occurs before a consonant (e. g. 13, 15, 284, 354, 809); (2) the termination of the 2nd person pres. or fut. indicative middle should be spelt -*η* (not -*ει*) (e. g. *φθέγγῃ*, not *φθέγγει*, 192); (3) *εἵνεκα* should be substituted for *οὕνεκα*, when used as a preposition (e. g. 137).

INDICES

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II. MATTERS.

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